



The Best of Janis Joplin

18 CLASSIC SONGS
INCLUDING

Ball and Chain

Kozmic Blues

Me and Bobby McGee

Mercedes Benz

Piece of My Heart

and Summertime



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

The Best of Janis Joplin

Music transcriptions by Jeff Jacobson and Paul Pappas

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Janis Joplin

By Laura Joplin

Janis Lynn Joplin was born January 19, 1943 and died October 4, 1970. In between, she led a triumphant and tumultuous life blessed by an innate talent to convey powerful emotion through heart-stomping rock and roll. Born and raised in Southeast Texas, Janis broke from social customs during the tense days of racial integration, standing up for the rights of African Americans whose segregated status in her hometown seared her youthful ideals. Along with a fellow group of beatnik-reading high school students, she pursued the non-traditional via the arts — especially music. Discovering a talent to belt the blues, Janis copied the styles of Bessie Smith, Odetta, Mahalia Jackson, and Leadbelly. She played the coffee houses in the small towns of Texas, ventured to the beatnik haunts of Venice, eventually pausing for a year in Austin as a student at the University of Texas. Jumping into the passionate lifestyle cultivated by the beats, Janis thrilled at her creativity. During her later stays in North Beach and the Village in New York she almost lost herself in her experiments with drugs and alcohol.

Photo by John Byrne Cooke

In 1965 she returned home for a year to get clean, question her life direction and possibly marry. She excelled at college but was never content. Music still called to her in spite of its dangers of association with drugs and alcohol. As the marriage plans fell through, Austin friend Chet Helms called offering a singing position in a relatively obscure new San Francisco group called Big Brother and the Holding Company. Janis found a home of the heart. Big Brother played in the Bay area to increasing enthusiasm for their unique brand of psychedelic rock. The group signed with Mainstream Records, a small outfit that produced a poorly promoted album and two singles, "Blindman" and "All Is Loneliness." Then in the summer of 1967 Big Brother played the Monterey International Pop Festival and Janis claimed the public spotlight with Big Mama Thornton's "Ball and Chain."

Courted by manager powerhouse, Albert Grossman, the band signed a new deal with Columbia Records. Their *Cheap Thrills* album was released in August of 1968 and soon went gold, introducing the hits "Piece of My Heart" and "Summertime." The band was playing to large audiences for big fees, and the billing now read "Janis Joplin with Big Brother and the Holding Company." The pressure mounted, the income rose, and the hippie



Photo by Elliott Landy/STAR FILE



Photo by John Byrne Cooke

rockers could afford higher priced drugs. Their experimenting escalated and soon heroin was popular in their social crowd. The band's performing and work relations soured, and on December 1, 1968 they played their last gig together.

Going solo, Janis returned to her love of blues, releasing the album *I Got Dem Ol' Kozmic Blues Again Mama!* in September of 1969. While the American counterculture press chastised her for leaving Big Brother, European audiences welcomed the group with foot-stomping accolades. The Charges of abandoning her San Francisco roots hurt Janis and prevented the group from receiving the attention its musical greatness deserved. Janis seemed to court public attention by upping the daring in her anything-goes lifestyle. Her antics grew increasingly risky. Finally recognizing the drug problem, Janis began trying to quit.

In 1970, Janis formed a third group, The Full Tilt Boogie Band. They embodied a new mix of rock and blues, crafting a more unique "Joplin" sound to support her. Janis was never happier with her new music and the members of the group. While recording her next album, *Pearl*, she unfortunately sampled an extra-pure dose of heroin, dying at the age of 27. Her third album was released posthumously to wide acclaim, launching the popular songs "Me and Bobby McGee" and "Mercedes Benz."

Decades after her death, Janis commands a growing popularity. Famous for her lifestyle and her music, Janis Joplin speaks to Boomers from the 1960s and a new group of younger loyalists, reaching across time with heart-felt declarations like, "You gotta be true to yourself, 'cause your self is all you really got in life."

Photo by Jim Cummins/STAR FILE



from Janis Joplin's Greatest Hits

Ball and Chain

Words and Music by Willie Mae (Big Mama) Thornton

Intro-Guitar Solo

Slow Blues ♩ = 56

N.C.

Gtr. I (dist.)

Hey!

f

full

** Gm*
8va

TAB

17 15

15 15 18 15 18 15 18 15 18 15 18 15 18 15

* Chord symbols reflect overall tonality.

Cm

loco

full

17 15 17 (17) 15 17 15 17 18 17 15 17 15 17 15 17 15 12 13

Gm

w/ bar

1/4

full

12 (12) (12) 3 5 5 3 5 3 5 3 5 4 3 1 3 1 3 3 5 5 3 5 3 5 3 5 (5) 3 5 (5) 3 5 3

Cm

1/4

5 7 5 8 5 6 8 5 8 5 6 8 5 6 8 5 6 5 3 5 3 5 3 3 5 3 3

Gm

full

1/2

full

1/4

1/4

5 3 5 3 5 (5) 3 5 3 5 4 3 6 6 3 3 4 0 3 (3) 15 18 17 (17) 15 17 15 17 17 15 15 13 15 13

15 13 15 15 17 17 15 18 18 18 18 18 18 7 9 11 11 11 16 16 15 15 15

[illegible]

D7#9

Verse
Gm

I.S - sit-tin' down - by my win

mf
w/ clean tone

17 15 18 17 17 16 15 15 17 15 13 15 13 13 15 13 15 13 15 (15) (15) 3

Cm7
 Gtr. 1
 * Gtr. 2
 divisi
 mp
 6 4 5
 3 6 3
 6 4 5
 3 3 3
 3 3
 6 4 5
 6 4 5

Cm

Sit-tin' down by me in my win-

Gm7

dow, Lord y. All a round I felt it All I could see was a rain

Dm7

Some-thing grabbed a - hold of me, hon-ey. Felt to me, _____

hon ey, like, Lord, a ball and chain. Yeah, hey. You know what I mean.

Gtr. 2
Gtr. 1
divisi

Cm7 Bb Am Gm Cm

Gtr. 2 tacet

f w/ dist

let ring

Gm

don't you let me down now.
nah, nah, nah, nah, nah, nah, nah. nah, nah, nah.

Yeah, yeah, yeah. Please, yeah. Yeah.

14

D7

Hey, you're gone to day

Honey, I want ed to

Cm

love you

Bb

I want ed to hold ya. yeah

Am

till the day I die

3

Gm

Yes, I did. _

Cm

Yes, I did. _

Yeah.

D

hey. _

hey, _

all right

7

Guitar Solo

Gm

Cm

full 1/2 full 1/2 full 1/2 full 1 1/2 1 1/2 full

10

Gm

full 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

8va

hold bend

full 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Cm

* w/ bar

* pull up on tremolo bar while trilling

Gm

grad release

8va

loco

D7#9

19 17 15 19 17 15 19 17 15 19 17 15 19 17 15 19 17 15 19 17 15 15 18 15

semi harm

Cm Bb Am Gm Cm

15 20 15 13 14 17 17 15 15 17 15 17 15 17 15 13 15

full 1/2

5 (5) 3 5 5 3 5 3 (3) 5 5 3 0

D7#9

D.S. al Coda

Say

3 (3) 5 3 0 3 5 3 0 3 5 5 (5) 3 5 5 (5) 3 5 5 3 1

1/2 full full 1 1

⊕ Coda

D7#9

Free Time

Cm N.C

10 6 12 8

I, ba by, want some-one if they could tell me, tell me, why. Just be cause I got ta

w/ clean tone

6 4 4 5

3 1

12 8 12 8

want your love. Hon ey, just be cause I got ta need, need, need your love

I said, I don't un - der - stand. Hon ey, when I want a chance to

try y y Try, try, try, try.

Hon - ey, when ev - 'ry - bod - y in the world — wants the same damn thing. —

When ev - 'ry - bod - y in the world, oh, needs — the same, — Lord - y, thing.

When I wan - na work for your love, — dad - dy. When I wan - na try for your love, dad - dy.

voc ad lib

Spoken: I don't understand how come you're gone, man.
 I don't understand why half the world is still cryin', man,
 When the other half of the world is still cryin' too, man,
 And I can't get it together.
 I mean, if you gotta care for one day man...
 And, I mean, say maybe you wanna care for three hundred and sixty five days, right?
 You ain't got three hundred and sixty five days; you got it for one day, man.
 Well, I'll tell you, that one day, man, better be your life, man.
 Because, you know, you can say, oh man.
 You can cry about the other three hundred and sixty four, man,
 But you're gonna lose that one day, man.
 And that's what you got.
 You gotta call that love, man.
 That's what it is, man.
 If you got a today, you don't wear it tomorrow, man.
 'Cause you don't need it.
 'Cause, as a matter of fact, as we discovered on the train,
 Tomorrow never happens, man.
 It's all the same fucking day, man.

So, you got ta, when you wan na hold some - bod y,

you got - ta hold 'em like it's the last min ute of your life. You got - ta

hold, hold,

hold.

Hold it, 'cause some-day, some weight gon - na come on your should-ers, babe. It's gon - na

feel too heav - y. It's gon - na weigh on ya. It's gon - na feel just like a

ball, ball,

ball, oh, dad dy and a

chain.

from Pearl

Cry Baby

Words and Music by Norman Meade and Bert Russell

Intro

Slowly ♩. = 57

Free Time

* D7sus4

Cry.

Gtr. 1 (clean)

f

T 15 15 15 15 15 15 15
A 13 13 13 13 13 13 13
B 12 12 12 12 12 12 12

* Chord symbols reflect overall tonality.

Chorus

A Tempo

C F C

ba by. Cry. ba by.

smile on repeats

let ring

F C G G#°

Cry, ba by.

Hon-ey, wel-come back,
Oh, hon-ey, wel-come back, ah.
Oh, dad dy, like you al-ways

let ring

grad. decresc.

To Coda ⊕

Verse
C

Am G

ah. seem to do.

1. I know she tell
2. Don't you know.

mf let ring

3

5 7 5 7 5 7 5 5 5 7 9 10 9 8 8 10 8 9 7

F

G6

F6/G

ya, hon', I know she told you that she loves you much
hon-ey, ain't no-bod-y ev - er gon-na love you the

let ring w/ pick & fingers let ring

10 9 8 9 8 10 9 13 13 13 15 15 16 15 17 16 15 17 15 13 16 14

C

Em

F

more way I than I. dear, dear, but I know that she
Who'll take all your

let ring let ring let ring

10 9 8 8 9 9 9 8 7 8 9 7 5 6 5 6 5

G

F6/G

C

Em

left you. And you swear that you just don't know why. ache, dear?
pain, hon-ey, your heart

let ring let ring let ring

0 8 0 12 (12) 10 10 9 8 8 8 9 9 9 8 7 8 9

road will end in De - troit. Hon-ey, the road don't e - ven end in Kat man - du. —

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

End Rhy. Fig. 1

Gtr. 1. w/ Rhy. Fig. 1, 3 1/2 times, simile

C

You could go all — — — — — a - round the world —

F

try'n' to find some-thin' to do with your

G6 G7sus4 C

life, babe.

Well, you on - ly got - ta do one thing well,

F

you on - ly got - ta do one thing well to make it in this world, — — — — — babe. —

G6 G7sus4

C

You got a wom - an wait ing for you there, yeah.

F

All you ev - er got - ta do —

G6 G7sus4 C

is be a good man one time — — — — — to one wom an, and that 'll be the end of the road, babe.

D *I know you got more tears to shed, babe.* **G** *So come on, come on, come on,*

Gtr. 1 *grad cresc*
let ring

C *come on, come on and cry, cry, ba - by.*

Outro-Chorus
C

let ring

F *Cry, ba - by. Cry.* **C** *ba - by.* **F** *Cry.*

let ring

C *w/ Voc. ad lib* **F9** *play 7 times* **C** **G** **G#m** **Am**

simile on repeats *let ring* *let ring* *2.3 nt*

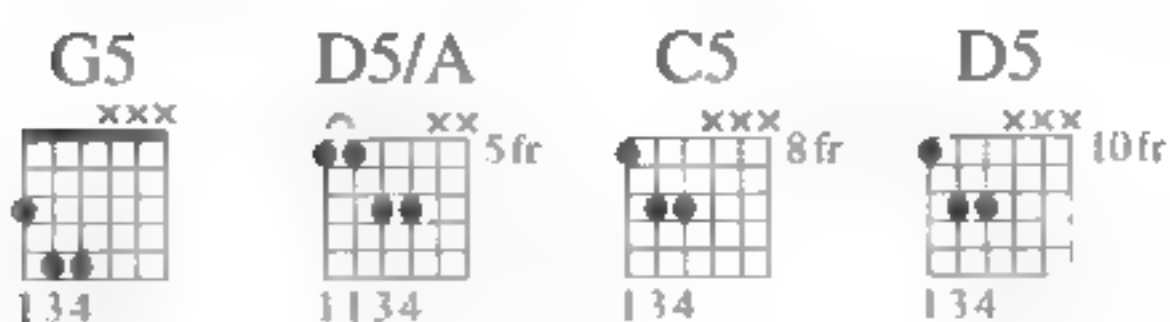
from Janis Joplin's Greatest Hits

Down On Me

Words and Music by Janis Joplin

Gtr. 3; Drop D Tuning.

- ① = E ④ = D
 ② = B ⑤ = A
 ③ = G ⑥ = D



Chorus

Moderate Rock ♩ = 146

Well, down on me, _____ Lord, down on me,

Gtr. 1 (slight dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

TAB

yeah. I'm say-in' it looks like ev-'ry - bod - y in this whole round world, yeah, babe,

B5 A5 D Cadd9 G A D

Rhy. Fig. 2

yeah, oh, yeah, is down on me, yeah.

Gtr. 2 (dist.)

f

full full

let ring let ring let ring let ring

End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

Verse

Gtr. 1: w/ Rhy. Fig. 3, 2 times
Gtr. 2: tacet

D C D C

1. One of these _____ morn - ings be fine and fair. _____
2. Hard as _____ gold, _____ rain is rain. _____
lieve in your broth - er, (have) faith _____ in man.

Gtr. 1: w/ Rhy. Fig. 2

D C D C D Cadd9

Hitch on my wings, babe, gon-na try out the air. _____ And then it looks like ev-'ry - bod - y, in this whole -
Had a gold - en man but he don't nev-er change, no. _____ And it looks like ev-'ry - bod - y, in this whole -
Help each oth - er, hon-ey, if you can. Be - cause it looks like ev-'ry - bod - y in this whole -

Gtr. 2: w/ Fill 3, simple, 3rd time

G A D C

round _____ world, _____ yeah, _____ (is) down on _____ me,
round _____ world, _____ nah, nah, nah, (is) down on _____ me.
round _____ world, _____ ev - 'ry - where I go, _____ they're down on _____ me,

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Fill 1, 2nd time

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Fill 2, 2nd & 3rd times, simple

D C D C D C

yeah. Hey, they're down on }
You know they are, they're down on } me,
oh, yeah, they're down on }

full let ring

10 7 7 7 9 7 9 9 7 7 9 11 10

Fill 1

Gtr. 2

TAB 3 8 5 7 9 7 9 9 11 10 (10 11)

Fill 2

Gtr. 2

let ring full

TAB 17 14 15 15 17 17 15 15 15 17 13 12 12 12 14 14 12 12 12 14 10 12 (12) 10 12 10 14 13 (13 14)

B A D C B A

Lord, down on me. Ah, yeah. It

full full

12 (12) 10 10 12 10 12 10 12 10 10 13 10 10 12 (12) 10 12 10

Gr. 1: w/ Rhy. Fig. 2

D Cadd9 G A D C

looks like ev-'ry - bod-y, I said, in this whole round world, ah,

To Coda 2 ⊕ To Coda 1 ⊕

(10)

Gr. 1: w/ Rhy. Fig. 3

D C D C

(is) down on me. Oh, yeah, yeah.

3 3 3

12 11 11 11 11 13 13 13 15 13 15

12 12 12 12 12 14 14 14 14 12 14

Guitar Solo

Gr. 1: w/ Rhy. Fig. 1, 2 times

D C B A D C

full full

15 14 15 15 13 15 15 13 15 13 12 (12) 10 10 13 10 10 13 10

D.S. al Coda 1

Gr. 1: w/ Rhy. Fig. 3

C D C * D/B ** C/A

Na, na, na, na, na, na, na, na.

* bass plays B. ** bass plays A

⊕ Coda 1

D.S. al Coda 2

Gr. 1: w/ Rhy. Fig. 3

D C D C

they're down on me, yeah. Al - right, al - right. 3. Just be -

Fill 3 End Fill 3

⊕ Coda 2

Gr. 1: w/ Rhy. Fig. 3, 1st meas.

C D C

(is) down on me, yeah.

Free Time

G5 D5/A C5 D5

** w/ bar

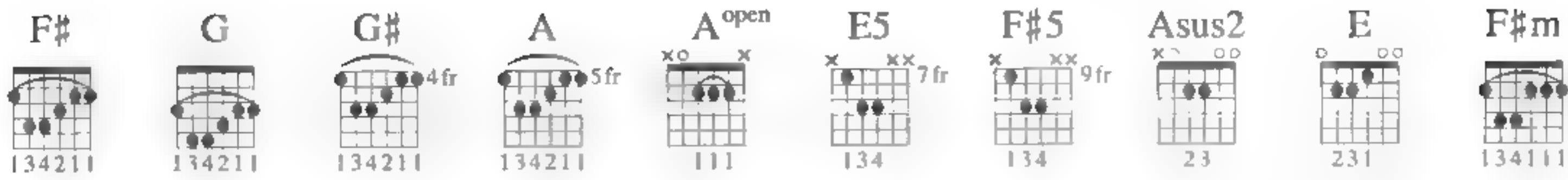
w/ heavy dist

* Gtr. 2 to left of slash in TAB. ** fast vib.

from Farewell Song

Farewell Song

Words and Music by Sam Andrew



Intro

Slow Rock ♩ = 68

F# G G# A A^{open} E5 F#5 A

Gtr. 1 (slight dist.) *mf* Rhy. Fill 1 End Rhy. Fill 1 (cont. in notation)

1. Whoa... whoa... The last

Gtr. 2 (clean) *mf*

TAB

Verse

Gtrs. 1 & 2: w/ Rhy Fills 1 & 1A, simple, 3rd time
Gtr. 2 tacet

A E5 F#5 A

time that I saw you, you know you did - n't say a word. And I,
lieved in you all the time. Hon - ey, till I found out, you know, that I was so wrong. I want to
3., 4. See Additional Lyrics

Gtr. 1

simple on repeats

I knew and hon' as I looked in to your eyes. My
try and build a life with you. Lord, I should have

* Gtrs. 1 & 2

let ring

T

* composite arrangement

E5 F#5 A

feel ings, at all — they've nev - er been heard. Well, I'm
known it. I guess I should have known it all a-long. Let me

E A D C#m F#m

talk - ing to you — a - bout - a love. Did you hear — me? I said love. Yeah. — be - cause it's
hold you just once more. Oh, no, ask — you just once more. — Be - cause it's

4th time, To Coda ⊕

Bm C#m Bm C#m G D/A G D/A G

got to be such a long, long, long way from de - ny - ing, from de - ny - ing, And I say, -
got to be such a long, long way from cry - ing, and I've been cry - ing. And I got

(Gtr 1, cont. in slash, 2nd time)

I.

Gtr 1: w/ Rhy. Fill 1
Gtr 2: w/ Rhy. Fill 1A, simile, 2nd time

A E5 F#5 A

don't say no, no, no, — no to me no more. 2. And I be

2. A Asus2 A open E5 F#5 A A 5fr G# 4fr

Gtr. 1

tears _____ in my eye. _____ But don't you

Rhy. Fill 1A

Gtr. 2

End Rhy. Fill 1A

Bridge

F#5

know when you love _ some - bod - y it's so pre - cious? And your beau

(Woo, hoo.)

Rhy. Fig. 1

* Gtrs. 1 & 2 (slight dist)

* composite arrangement

B5 C#5 D5 E F#m

ty could nev - er, nev - er, nev - er be had _ a - ver - y cheap - ly. No, no, no, no, no, no,

Gtr. 1

End Rhy. Fig. 1

f full

Gtr. 2

End Rhy. Fig. 1

F#m7

F#m7

N.C.

B5

C#5

D5

* C#5/E

[illegible]

* bass plays f.

** bass plays F#.

B5 C#5 D5 E F#m

You're gon - na have to pay

End Rhy. Fig. 1A

let ring

Bridge

Gtrs. 1 & 2. w/ Rhy. Figs. 1 & 1A, simile
F#m7

your dues, — and some - times, hon-ey, some-times you know you're bound to lose. — Yeah, but

D.S. al Coda
(take repeat)

that's the way you're gon na learn, learn, learn, to love deep ly. 3. Yeah, oh, God, I

Coda

G D/A G D/A G

Outro

A A^{open}
Gtr. 1

dy - ing, and I've been dy - ing. I say now... Ev - 'ry day — I got a lit tle bit babe. — I say now,

(Gtr. 1, cont. in slash)

Double-Time Feel

E5
Rhy. Fig. 2

F#5

A

End Rhy. Fig. 2

E5

F#5

A

ev - 'ry day — I lose me. Set foot in my _ heart. I've been lone - ly, lone-ly. Look a-round, peo - ple, see now.

Riff A End Riff A

2 2 4 2 4 2 2 2 2 2 4 2 4 2 2 2

Rhy. Fill 2
Gtrs 1 & 2

T
A
B

4 4 4 4 4 4 5 6
2 2 2 2 2 2 3 4

Gtr 1: w/ Rhy. Fig. 2, 3 times, simile

Gtr 2: w/ Riff A, 3 times, simile

E5

F#5

A



I've got ta find, I've got ta want. I've got ta need. Here goes a.

E5

accel.

F#5

A



He's my ba - by, ba - by. Talk a bout my ba by

E5

F#5

A



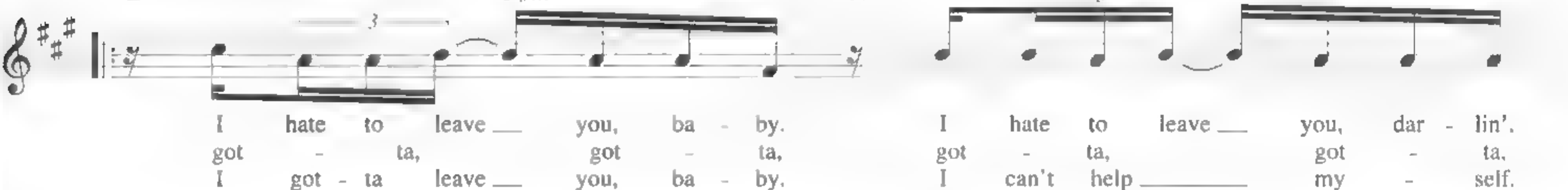
He's my ba - by, ba - by. Whoa, yeah, my ba by.

Gtr. 1: w/ Rhy. Fig. 2, 2 times

E

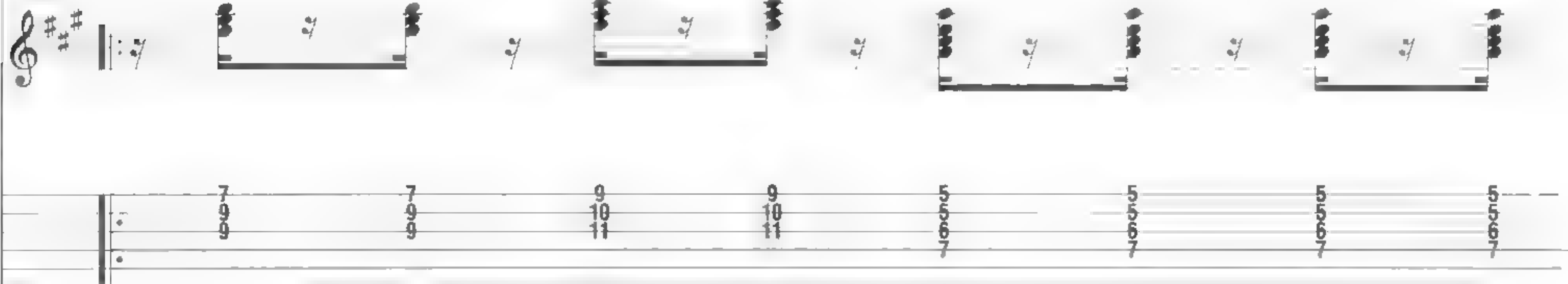
F#m

A



I hate to leave you, ba - by. I got - ta, got - ta, I got - ta leave you, ba - by. I hate to leave you, dar - lin'. I got - ta, got - ta, I can't help my - self.

Gtr 2



I hate to leave you, dar - lin'. I got - ta, got - ta, I can't help my - self.

End Double-Time Feel

E

F#m

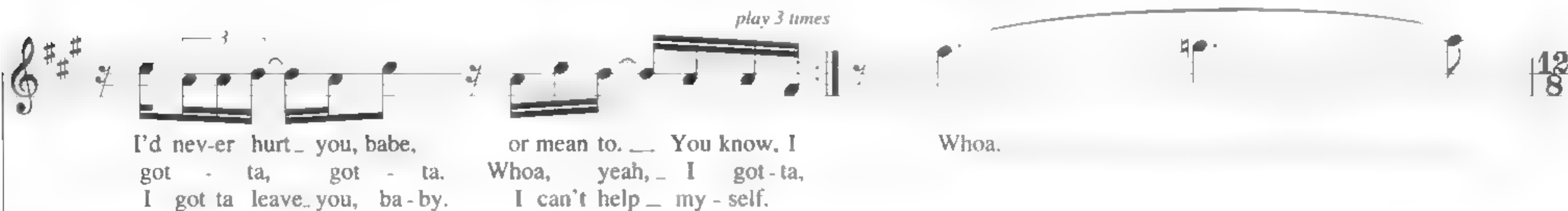
A

Gtr. 1: w/ Rhy. Fig. 2

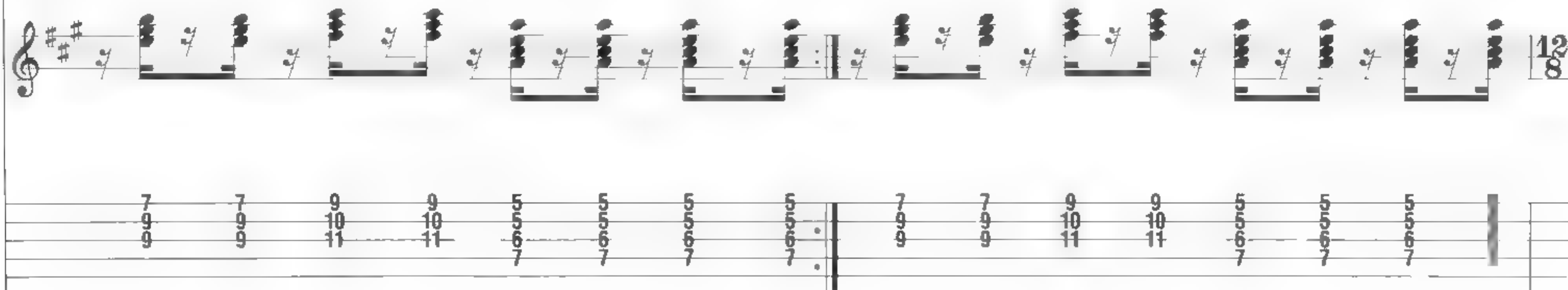
E

F#m

A



I'd nev-er hurt you, babe, or mean to. You know, I got - ta, got - ta. Whoa, yeah, I got - ta, I got ta leave you, ba - by. I can't help my - self. Whoa.



I'd nev-er hurt you, babe, or mean to. You know, I got - ta, got - ta. Whoa, yeah, I got - ta, I got ta leave you, ba - by. I can't help my - self. Whoa.

(♩ = ♩.)

E F#m A E F#m

Gtr 1

Lord, Lord, Lord. Whoa, Lord, Lord, Lord, Lord,

(cont in notation)

(cont in slash)

Free Time

A

Gtr 2

Lord

Gtr. 1

full full full

(4) (4) (4) 2 4 2

* w/ misc. fdhk

Additional Lyrics

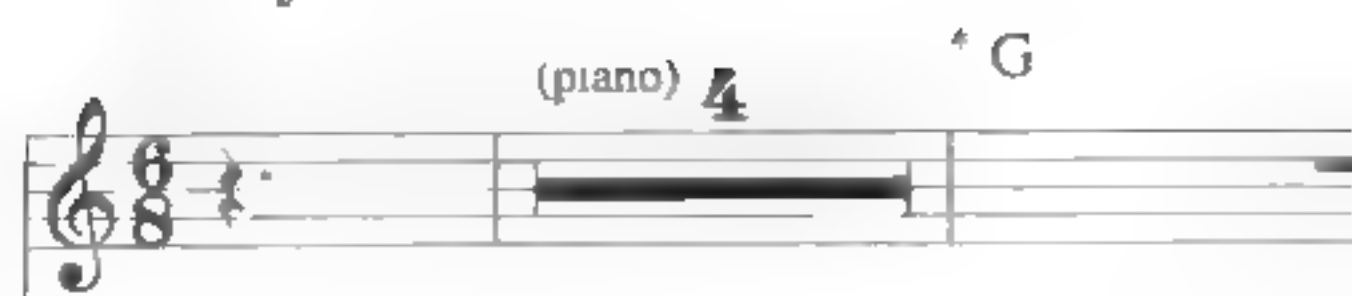
3. Yeah, oh, God, I wish I could explain to myself,
'Cause I know that it's my fault too.
It's so easy to hurt you darlin'.
It's so hard, I guess it's hard not to do.
And I know that you showed me a new life,
And you'll always, yeah, you'll always be my friend.
Babe, but I don't think that I can keep from trying,
And I've been trying.
And I've been trying for you, babe. Yes, I have now.
4. Well, tell me, tell me, tell me, tell me, tell me.
What would I do without you, child? I'm afraid I can't say.
But I hope, honey, that I would, would remember.
But, Lord, it would be, it would be such a sunny day.
No, no, no, now good-bye, and I'll see you sometime.
And don't be weary; everything's just fine.
Babe, but I don't think that I can keep from dying,
And I've been dying.
I say now...

from *Pearl*

Get It While You Can

Words and Music by Jerry Ragovoy and Mort Shuman

Intro
Slowly ♩ = 52



Verse



Gtr. 1 (dist.)



** *mf*

let ring



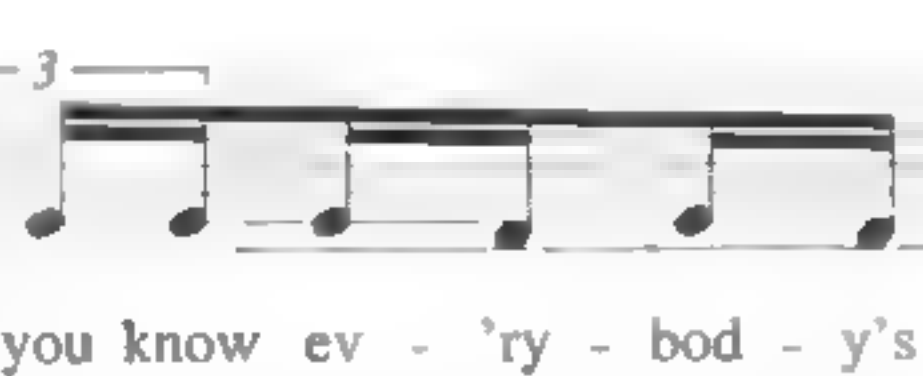
* Chord symbols reflect overall tonality.

** Turn gtr.'s vol. knob down about halfway

Em/B



pa - pers, dar - lin',
an - y - bod - y, ba - by,



you know ev - 'ry - bod - y's

F

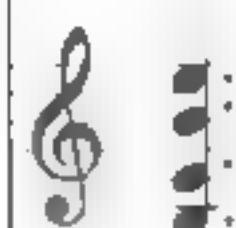


fight - ing



all

you're tak - in' a gam - ble on a lit - tle



let ring

let ring



C



with each oth - er,
sor - row.

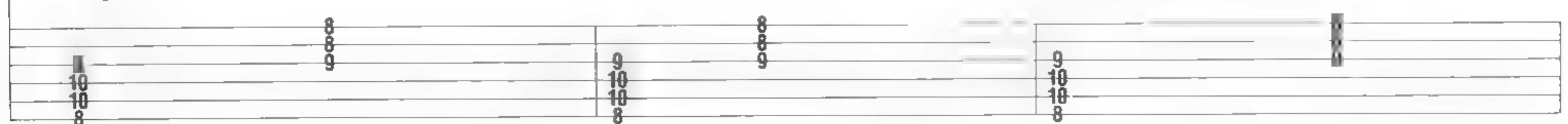
You got no one you can count on, babe, - not
But then who cares, ba - by? 'Cause we



let ring

let ring

let ring



B \flat F C

e - ven _____ your _____ own _____ broth - er.
 may not be here _____ to - mor - row, no. So a, some _____ one _____ comes a - long, -
 And if an - y - bod - y _____ should come a -

E7 F A \flat

long, _____ he gon - na give you some love and af - fec - tion.
 he gon - na give you his love and af - fec - tion. I'd say
 I'd say

let ring _____ let ring _____ let ring _____

Chorus

C B \flat F C

get it while _____ you can, _____ yeah. _____
 get it while _____ you can, _____ yeah. _____
 can, _____ yeah. _____

Hon - ey, get it while _____ you can, _____ yeah.
 Hey, hey, get it while _____ you can. _____
 Hon - ey, get it when you're gon-na wan-na need it then,

* *mf*
simile on repeats

* On D.S., reduce gtr's vol. as before

B \flat F C G

1. Hey, hey, get it while you can. —
 2., 3. Hey, hey, get it while you can. —

Don't you turn your back on
 Don't you turn your back on

yeah, yeah.

Am To Coda G

1. love. — No, no. —
 love. — No, no.

2. Don't you no. — No, no, no, no,

f

* Turn gtr.'s vol. knob up to 10.

Guitar Solo

C Em/B F

no. —

C B \flat C E7

8va rake 1/2 full full full

F *8va* Ab

19 17 17 19 17 17 17 19 17

full

D.S. al Coda

Oh, _____ get it while you

18 18 18 18 18 18 18

⊕ *Coda*

G

no. No, no, no, no.

Outro

w/ Voc. ad lib on repeats

C

Get it while _ you can, _____ yeah.

Gtr I

Free Time

Bb F C

I said... Get it while _ you can, _ yeah, _ yeah.

play 7 times

I Need a Man to Love

Moderately Slow Rock ♩ = 96

Verse

Gtr. 1. w/ Riff A, 4 times, simile
A5

Gtr. 2 tacet
A5

1. Oh, I, I need a man to love me.
2. Whoa, won't you let me hold you?
3. Oh, I, I need a man to love me.

Don't you understand me, baby,
Hon - ey, just close your eyes.
Oh, may - be you can help me, please,

why
Whoa,
why

I need a man to love?
won't you let me hold you, dear?
I need a man to love?

I wan - na just...
But I be - lieve that...

Gtr. 2

simile on repeats full

10 (10) 8 8 10 (10)

Pre-Chorus

F#m

G

B

A5/B

B

A5/B N C

1. I got - ta find him. I got - ta have him like the air I breathe. I want a
2., 3. See Additional Lyrics (Whoa, whoa, whoa)

* Gtrs. 1 & 2

* composite arrangement

[illegible]

F# G G# A A# B

can't be now, Oh, no. can't be now, Oh, no. can't be now, Oh, no. can't be now, Oh, no. can't be now, Oh, no. Can't be this

The image shows a musical score for guitar and voice. The top staff is the vocal melody, with lyrics: "can't be now, Oh, no. can't be now, Oh, no. can't be now, Oh, no. can't be now, Oh, no. can't be now, Oh, no. Can't be this". The middle staff is the guitar accompaniment, featuring a series of chords and a melodic line. The bottom staff is a fretboard diagram showing the fret numbers for the guitar. The key signature is one sharp (F#), and the time signature is 4/4.

Chorus
Gtr. 1. w/ Riff A, 4 times, simple
Gtr. 2 tacet
A5

D E

lone - li - ness, — ba - by, sur - round — ing me. — No, no, — no, it just can't be. —

Oh. —)

Bkgd. Voc : w/ Voc. Fig. 1, 4 times, 1st & 2nd times
Bkgd. Voc : w/ Voc. Fig. 1, 3 times, 3rd time

Ex. 1. *W. Voc. Fig. 1, 3 times, 3rd time*

D5 E5 A5 D5 E5

1. There's got to be some kind of answer.
2. Oh, ba-by, ba-by, ba-by, just can't be, no, no, no.
3. Oh, ba-by, ba-by, ba-by, ba-by, just can't be.

Voc. Fig. 1

(No, it just can't be. _____)

A5 D5 E5

And ev 'ry - where I look there's — none a - round.
 And why did - n't an - y - one ev - er tell — me now?
 And who could be fool in' me?

To Coda ⊕

A5 D5 E5

Whoa, — it can't be. —
 I wake up one morn-ing and I re - al - ize.
 I got all

Oo, whoa, — whoa, — yeah,

Gtr. 1: w/ Riff A, simile A5 D5 E5

yeah. —

Whoa, — it can't be. —

Gtr. 2

hold bend full 5 7 5 7 5 7 (7) 5 7

* Played behind the beat

Guitar Solo

A5 D5 E5 A5

I'm gone.

Gtr. 3, slight dist)

Gtr. 1 divisi

w/ amp tremolo full grad. release

12 1/2 (12) 8 10 8 8 10 8 9 7 5 7 7 5 7

P.M. — let ring —

Riff B Gtr. 2

let ring

T 10 8 7 8 8 10 (10)
 A 7 9 9 7 7 9 9 7 (9)
 B 7 7 7 7 7 7 7 7

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a treble clef, a 7/8 time signature, and a key signature of one flat (B-flat). The guitar part features a melodic line with a "let (3) ring" instruction. The bass part is shown as a six-string fretboard diagram with fingerings (0, 2, 0, 2, 0, 2) and a "2" in the second measure. Chord labels A5, D5, E5, and A5 are placed above the staff.

D.S. al Coda

A5 D5 E5 A5 C/D

Gtr. 3 tacet
Gtr. 2: w/ Fill 1

P.M.

1/4

3 5 5 3 5 5 3 5 5 3 5 5

5 7 5 7 X 3 5 5 5 5

⊕ Coda

D5 E5 A5 D5 E5

this hope in - side. (No, it just can't be. _____)

(No, it just can't be. _____)

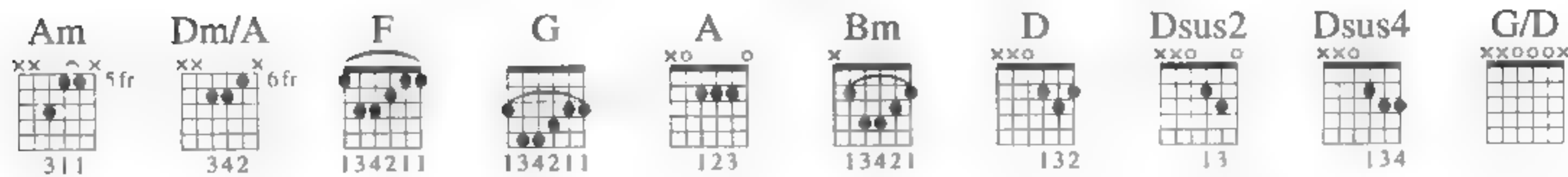
Additional Lyrics

2. I wanna just put my arms around you
Like the circles are goin' around the sun.
And let me hold you, daddy,
At least until the morning comes.
Because it can't be now, can't be now,
Can't be now, can't be now, can't be now.
Can't be this loneliness,
Baby, surrounding me.
3. But I believe that someday and somehow,
Said, it's bound to come along.
Because when all my dreams and my plans
Just cannot turn out wrong.
You know it can't be now, can't be now,
Can't be now, can't be now, can't be now.
Can't be this loneliness,
Baby, surrounding me.

from *I Got Dem Ol' Kozmic Blues Again Mama!*

Kozmic Blues

Words and Music by Janis Joplin and Gabriel Mekler



Intro

Moderately Slow ♩. = 58

*Am Am/G Am/F# F Am 15ma Am/G Am/F# F

(piano) Gtr. 1 (dist.)

mf w/ slide fdbk. loco

2 (2) 9 (9) (9)

Gtr. 2 (slight dist.) pitch: G#

mf (cont. in slash)

5 5 5 3 3 2 2 1 5

* Chord symbols reflect overall tonality.

Verse

Gtr. 1: w/ Fill 1, 3rd time

Am

Dm/A

Gtr. 2

mp simile on repeat

sim

(cont. in notation)

1. Time keeps mov - in' on,
 2. Dawn's come at last.
 3. Don't ex - pect an - y an - swers, dear.

Gtr. 1

simile on repeat

mp w/ slide

8 9 10 11 12 13 14 15 16
 8 9 10 11 12 13 14 15 16

Fill 1

Gtr. 1

w/ bar

15 12 14 15 12 14

-1

Am Am/G Am/F# F

friends, _____ they turn a - way. _____
 Twen-ty five years, hon-ey, just-a one night. _____ Oh, yeah. _____
 Well, I know _ that they _ don't come with age, no, no.

Gtr. 1

Gtr. 2 *divisi*

w/o slide

(Gtr. 2, cont. in slash)

5 5 3 3 2 2 1 3

To Coda

F G F G

(cont. in notation)

I keep mov - ing on _____ but I nev - er find _____ out _____ why. _____
 Well, I'm twen - ty five years old - er now, so I know _____ it can't be right. _____
 I ain't nev - er gon - na love you an - y bet - ter, babe, _____ and they're nev - er gon - na love you right, _____
 I keep And I'm no so you'd bet - ter

Gtr. 1

5 5 5 5 5 7 5 5

Am7 E7

push-in' so hard and, babe, I keep try'n _ to make it right to an - oth - er _____ lone - ly day. _____ Oo, whoa, _____
 bet - ter, babe, and I can't help you no more _____ than I did when

Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1

mf

2 5 2

Rhy. Fill 1A End Rhy. Fill 1A

Gtr. 2

mf

let ring

3 5 0 5 0

Am Am/G Am/F# F | 2. E7

just a girl. Oh.

mp

mp

Chorus

A
Rhy. Fig. 1

Bm

Gtr. 2

Well, it don't make no dif-f'rence, babe, — no, no,

Gtr. 1

D

A

Bm

and I know that I can al - ways try. — It don't make no dif f'rence, babe, — yeah.

full

D

Dsus2 D

Dsus4 D G/D

End Rhy. Fig. 1

(cont. in notation)

I bet-ter hold it now. _ I'm gon na need it, yeah. _ I bet-ter use it till the day I die.

D.S. al Coda

Why?

mp
w/ bar

mp
let ring

⊕ Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A, simile
Am7Gtr. 2: w/ Rhy. Fig. 1, 1 4/5 times, simile
A

Bm

dig it now, right now. _ Oh! Well, it don't make no dif-f'rence, babe, _

Gtr. 2: w/ Rhy. Fill 2

D

Outro

Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas., simile, till fade

A

Bm

A

I bet-ter use it. Say, oh. _____ Don't make no dif f'rence, babe. _____

w/ bar

2 4 2 2 14 14 0 2 2 2 4 2 4 2 4 6 6 5 7 5 3

D

A

Oh hon-ey, I hate to be the one. I said, you bet-ter

let ring

3 3 5 3 3 5 3 3 2 0 2 2 2 14 0 0

Bm

D

A

live your life, _ and you bet-ter love your life. _ Oh be-lieve, _ some-day you're gon-na have to cry. _ Yes, in-deed.

full 1/2 1/2 hold bend w/ pick & fingers

14 14 14 15 16 (16) 16 16 16 16 (16) 2 4 4 5 4 (4) 2 6 6 9 9 11

Bm

D

A

Yes, in-deed. _ Yes, in-deed. _ Oh ba by, yes, in deed. I said, you,

w/ pick & fingers

11 12 12 12 (12) 0 2 0 0 2 4 2 4 2 4 6 6 4 2 2 2 2 2

Rhy. Fill 2

Gtr 2

TAB

4 2 0 0

Bm

they're al - ways gon - na hurt you. I said, they're al - ways gon - na let you down, —

full full 5 2 1/2 5 1/2 2 1/2 5 1/2 2 0

D A Bm

I said, ev-'ry-where, — ev-'ry-day. — Ev - 'ry-day — and ev - 'ry-way, — ev - 'ry-way.

w/ pick & fingers — — —

2 2 4 6 5 6 6 2 2 2 2 0 14 16 14 16 16 16 1/2 full full 17 16 16 14 1/4 1/4

D A

Oh hon-ey, won't you hold on, see what's gon - na move. — I said, it's

let ring — — —

14 14 16 2 2 4 5 6 5 6 5 6 5 6

Bm

gon - na dis - ap - pear when you turn your back. I said, you know it ain't gon - na be there when you

6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5

D A Bm

wan-na reach out and grab on. ____ Whoa, babe. ____ Whoa, babe. ____ Whoa, babe. ____

6 7 5 6 7 5 6 7 5 6 7 0 2 2 2 2 2 2 0 0 14 14 14 14 14 14 14 14 14 14 14 16 14

D A Bm

Oh, but keep truck-in' on. ____ Oh, ____ yeah. ____ Whoa, ____ yeah. ____ Whoa, ____ yeah. ____

16 16 16 16 16 16 16 16 16 16 14 2 4 (4) 5 4 (4) 2 2 4 6 5 5

Begin Fade

D A Bm

Whoa. ____ Whoa. ____ Whoa. ____ Whoa. ____

5 3 3 5 3 3 3 0 14 14 14 14 14 14 2 4 2 4 2 4 2 4 6

Fade Out

D A Bm

Whoa, ____ ba-by. ____

5 6 4 3 3 5 3 3 2 0 2 2 0 2 0 5 2 0 2 2 2 2 2 4 2 4 2 4 4 (4) 5 4 (4) 2

from *I Got Dem Ol' Kozmic Blues Again Mama!*

Little Girl Blue

Words by Lorenz Hart
Music by Richard Rodgers

Intro

Slowly ♩. = 45

* F C/E Dm C/E F Gm F C/E Dm

Gtr. 1 (clean)

mp

TAB

18 17 18 15 17 15 18 17 18 10 12 13 10 8 10 6 8 10 5 6 8 3 5 6 6 8 8 8

* Chord symbols reflect overall tonality

Verse

C B♭

F Am

1. Sit there,
sit there, _____

3. See Additional Lyrics

smile on repeat

8 10 8 6 8 5 6 5 8 6 7 5 7 6 8 5 6 8 8 10 8 6 5 5 8 6 8 5 8 8 12 12 10 8 10

B♭ C

oh, _____ count those rain mm, _____ count your fin - gers.

10 13 13 13 12 10 12 8 10 6 8 5 6 3 5 1 3 3 5 3

F Fmaj7

Oh, feel 'em fall - in' down, What else, oh what else hon - ey, is there a

3 5 6 5 8 6 5 8 6 8 5 5 5 5 6 5 8 6 8

F7

to do? round you. Oh Hon-ey, don't you

mf

5 5 5 5 5 5 5 6 5 8 6 8 5 5 5 5 5 6 5 8 6 8

Bb Am

hon-ey, I know how you feel. I know you feel that know it's time? I feel it's time some - bod - y told you.

mp

6 6 8 8 10 8 6 8 5 6 5 8 6 5 10 8 6 10 8

Gm

you're through, 'cause you got to know that all oh, while I, you ev - er gon - na have to count

6 X 6 8 5 6 8 5 6 5 6

F Am/E

on I or sit there. Mm, gon-na wan-na lean on. It's gon na feel

5 5 8 6 8 5 6 8 8 10 10 8 6

B \flat /D Am/D Gm/C F/C

count, oh, count your lit - tle fin - gers my un - hap just like those rain - drops do when they're fall

8 5 5 5 5 5 3 3 3 1

B \flat 1., 2. F

py, oh, lit-tle girl, lit - tle girl blue, yeah. in' down, hon-ey, all a - round you.

3 5 3 3 3 3 3 3 6 3 3 5 5 6 6 8 6 5 6

C/E Dm C/E F Gm F C/E Dm

Oo, I know you're un hap-py.

8 10 8 6 8 5 6 8 8 10 8 6 8 5 6 8 8 10 10 13 12 10 6 5 6 8 8 10 8 6 5 3 3 5 6 6 8 8

C Bb

2. Oh, _____
3. Oh, _____

I know you'reun hap py. _____

Oo.

mf

8 8 6 6 5 5 6 10 8 8 8 8 8 8 10 8 8 8 10 13 12 13

Bb

rit.

Free Time

Oh hon', I know, ba-by, I know _____ just how you feel. _

rit.

10 8 8 8 10 8 8 8 6 6 6 8 6 6 6 5 8 12 13 12 8 5 5 8 6 8 5 5 6

Additional Lyrics

3. Oo, sit there
Oh, go on, go on and count your fingers.
I know what else, what else
Hon' have you got to do.
And I know how you feel,
And I know you ain't got no reason to go on.
And I know you feel that you must be through.
Oh, honey go on and sit right back down.
I want you to count
Oo, count your fingers.
Oh, my unhappy, my unlucky,
And my little old girl blue.
I know you're unhappy.
Oo, oh hon' I know,
Baby, I know just how you feel.

from *I Got Dem Ol' Kozmic Blues Again Mama!*

Maybe

Words and Music by Richard Barrett

Intro

Moderately Slow ♩ = 55

Intro

Gtr. 1 (clean) N.C. *G Gmaj7 F#m

mf simile on repeat

let ring

TAB

*Chord symbols reflect overall tonality

Em Em7 Bm C

let ring

TAB

1. Am D7 2. Am D7

let ring

TAB

Verse

G F#m Em

1. May be, whoa, if I could pray, and I've tried to you,

Riff A

let ring

TAB

Am C Bm Am D7

Well, you might come back home, — home to me

let ring — — — — — let ring — — — — — let ring

End Riff A

Verse

Gtr. 1: w/ Riff A, simile

G

2. May 3. May 4. May be, may - be, may - be, may-be, may-be, dear,

F#m

Em

I whoa, I might have done some - thing be if I could ev - er hold your lit - tle

guess I might have done some - thing be wrong. Hon - ey, I'd be glad to ad - mit it.

oo, oo, may - be,

Am C Bm Am D7

3rd time, To Coda

hand, oo, — you might — un - der - stand, —

may-be, may be, Oo, let me help you. come on home to me. —

Show me how. — Hon - ey, Hon - ey,

Chorus

G

C

G

F#m

May be, may be, may be, may be, yeah.

(May be, may be, may be, may be)

simile on repeat let ring — — — — — let ring

2.

G G7
 may may be, be.) yeah.
 let ring
 3 5 5 5 7 9 7 5 7 5 7 5 7 5

Bridge

But, I know — that it just does n't ev - er seem to mat - ter, ba - by, whoa, —

let ring —

3 5 6 5 5 5 3 6 5 5 6

C#°7

whoa, — whoa, — hon-ey, when I go out or what I'm try'n to do, 'cause you see I'm still —

let ring

4 5 3 5 3 5 4 5 3 5 3 5

left here — and I'm all a - lone — in need — of you. —

C **C#°7**

Please, _ please, _ please, _ please, _ oh, _ won't you re - con - sid - er, ba by? Now, come on. I said you'd

let ring

G **E** **Am** **D7**

come back, _ Won't you come back to me?

Interlude
G **Gmaj7** **F#m** **Em**

Bm **C** **Am** **D7** **D.S. al Coda**

let ring

⊕ Coda

Chorus

G C G C

may - be, may - be, may - be, may - be. May - be, may - be,
(May - be, may - be, may be. May - be, may - be,

Gtr. 1

G C G Gmaj7 F#m

may - be, — yeah. May - be, may - be, may - be. may - be, — yeah.
may - be. May - be, may - be, may - be.)

Gtr. 1 tacet

Em Em7 C Bm Am *rit* D7

Oo.

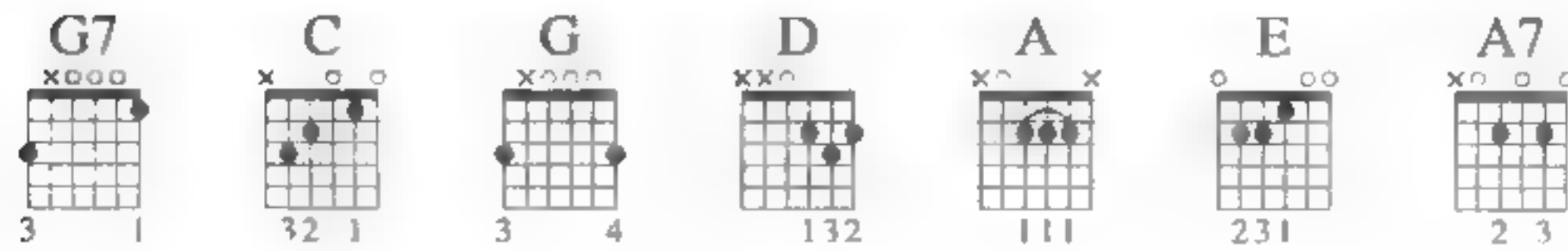
Free Time

G

Gtr. 1

from Pearl Me and Bobby McGee

Words and Music by Kris Kristofferson and Fred Foster



Intro
Moderately Fast ♩ = 180

G C/G G y. Fill 1 C/G G

Gtr. 1 (acous) *mp* let ring throughout

Verse

G

1. Bust - ed

flat —

in Bat - on Rouge,

End Rhy. Fill 1 Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

wait-in' — for a train, —

when I was feel - in' near — as

fad - ed as my

D

jeans.

Bob - by thumb - ed a die - sel down —

Rhy. Fig. 2

End Rhy. Fig. 2

* Gtr. 2 (elec.)

mf w/ pick & fingers
full full

let ring

w/ pick
let ring

* w/ clean tone

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Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

just be - fore it rained; they rode us all the way to New Or

Gtr 2

let ring

Verse

Half-Time Feel

Gtr. 1: w/ Rhy. Fig. 1, 2 1/2 times

G

Gtr. 1: w/ Rhy. Fill 1
G C/G G

leans. 2. I pulled my har - poon out of my

w/ pick & fingers
let ring

G G7

⑥

3fr

Gtr 1

dirt - y red ban - dan - na, I was play - in' soft while Bob - by sang the blues,

Gtr. 2

C

C

C

C

C

C

C

C

⑤

3fr

⑤

3fr

⑤

3fr

⑤

3fr

yeah. Wind shield wipers slap in time, I

* Quickly alternate between notes.

Gtr. 1: w/ Rhy. Fig. 1

G

Gtr. 1: w/ Rhy. Fig 2, 2 times, simile

D

was hold - in' — Bob-by's hand — in mine. We sang ev - 'ry song — that driv er knew. —

Gtr. 2

let ring

Chorus

C

Gtr. 1

Free - dom's just an - oth - er word for

Gtr. 2

let ring — let ring — w/ pick & fingers full 1/2 let ring — full

G

D

noth in' left to lose. Noth-in', don't mean noth in', hon', if it ain't

let ring

G

C

free, — no, no, — If feel - in' good was eas - y, Lord,

full full full

Gr. 1: w/ Rhy. Fig. 2, 3 times, simile
D

G

when he sang the blues, you know feel in' good was good enough for me,

let ring — — — let ring — — —

7 6 5

good enough for me and my Bob - by Mc

w/ pick let ring — — —

2 0 2 3 3 3

Gr. 1: w/ Rhy. Fig. 1
G

A A A A

⑤ open Rhy. Fig. 3

Gr. 1

End Rhy. Fig. 3

Gee.

3. From the

Gr. 2

1/2 1/2 1/2

3 2 (2) 0 2 0 2 0 2 0 5 5 5 5 5 5 0 4 (4) 2 4 2 2 (2) 0

Verse

Gr. 1: w/ Rhy. Fig. 3, 3 times, simile
A

Ken - tuck - y coal - mines to the Cal - i - for - nia sun, hey, Bob -

w/ pick & fingers

5 7 9 10 11

E E E E

⑥ open Rhy. Fig. 4 Gtr 1

End Rhy. Fig. 4

- by shared the se - crets of my soul. Through all

Gtr. 2

w/ pick let ring

Gtr. 1: w/ Rhy. Fig. 4, 3 times

kinds of weath - er, through ev - 'ry - thing that we've done, yeah,

Gtr. 2

let ring

Gtr. 1: w/ Rhy. Fig. 3 A

Bob-by, ba - by. helped me from the whole world. 4. One

(full)

Verse

Gtr. 1: w/ Rhy. Fig. 3, 2 1/2 times, simile A

day up near Sal - i - nas, Lord, I let him slip a - way. He's

w/ pick & fingers let ring

A A7
⑤
open

* Quickly alternate between notes.

A

Gtr. 1 w/ Rhy. Fig. 4
E

E E E
⑥
open

Chorus

D

A

Free - dom's just an - oth - er word _____ for _____ 'noth in' left to lose. _____

w/ pick & fingers let ring

7 7 5 9 5 5
9 7 6

E A

Noth-in', that's all that Bob - by left me, yeah. But if

w/ pick w/ pick & fingers w/ pick w/ pick & fingers

full

D A

feel - in' good was eas - y, Lord, when he sang the blues, hey,

let ring let ring

Gtr. 1: w/ Rhy. Fig. 4, 3 times, simile

E

feel - in' good was good e - nough for me, mm, hmm,

Gtr 2

let ring w/ pick & fingers

* L. H. fingering

Gtr. 1: w/ Rhy Fig 3

A

good e - nough for me and my Bob - by Mc - Gee. La, da...

let ring w/ pick

Interlude

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile

Gtr. 2 tacet

w/ Lead Voc. ad lib

A

Gtr. 1: w/ Rhy. Fig. 4, 4 times, simile

E

Gtr. 1: w/ Rhy. Fig. 3, simile

A

Interlude

Gtr. 1: w/ Rhy. Fig. 3, 3 times, simile

w/ Lead Voc. ad lib, 1st & 2nd times

A

Gtr. 1: w/ Rhy. Fig. 4, 4 times, 1st & 3rd times

Gtr. 1: w/ Rhy. Fig. 4, 2nd & 4th times

E

Gtr. 1: w/ Fill 1, 2nd & 4th times, simile

Fill 1

Gtr. 2

8va

loco

Gtr 1. w/ Rhy. Fig 3
A

*** End Half-Time Feel**

Gtr. 1: w/ Rhy. Fig. 3, simile
A

* 1st time, till end

Gr. 1: w/ Rhy. Fig. 3, 3 times, simile
A

hold bend
full

hold bend

w/ Lead Voc ad lib, next 5 meas

4

w/ pick & fingers
full

A

mf
w/ clean tone & pick

from Pearl

Mercedes Benz

Words and Music by Janis Joplin, Michael McClure and Bob Neuwirth

Intro Free Time



Spoken: I'd like to do a song of great social and political import. It goes like this...

Moderately Slow $\text{♩} = 88$



1. Oh,

Verse

* D



Lord, won't you buy me a Mer - ced - es - Benz? My
Lord, won't you buy me a col - or T - V? I'm
Lord, won't you buy me a night on the town? _____

* Chord symbols reflect implied tonality

G

D



friends all drive Porsch - es; I must make a - mends. Worked
"Dial - ing for on Dol - lars" is try - ing to find me. I
count - ing on you, Lord; please don't let me down. _

A

D



hard all my life - time, no help from my friends. So, oh
wait for de - liv - er - y each day un - til three. So, oh
Prove that you love me and buy the next round. Oh,

G



Lord, _____ won't you buy me _____ a Mer - ced - es
Lord, _____ won't you buy me _____ a col - or T
Lord, _____ won't you buy me _____ a

1., 2.

A

3.

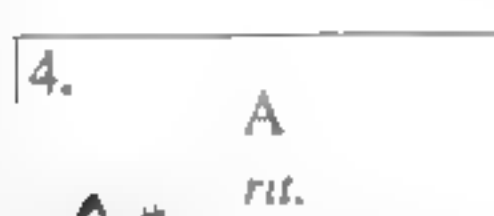
A

D

(take 1st lyrics)



Benz? V? 2. Oh, 3. Oh, night on the town? _____ Ev 'ry - bod - y! 4. Oh,



Mer ced - es Benz?

Spoken: That's it. (laughter)

Verse

Gtr. 1: w/ Riff A, 1st time
Gtr. 2: w/ Riff B, 2nd time, simile

know that I need a man — { 1. now, Lord. / 5. hon-ey told ya so. } You know that I need a man. — But when I

ask you to, — you just tell — me that may - be — you can.

Gtr. 1
simile on repeat
1/2

Verse

w/ Lead Voc. ad lib, 2nd time

N.C. F G
3., 7. Please don't you do it to me, — babe, no.
ain't quite a read - y for walk - in' no, no, no, no. I

Riff B
simile on repeats
1/2

N.C. F G To Coda ⊕ N.C.
Please don't you do it to me, — babe. — Ei - ther take the love I of
ain't quite a read - y for walk - in'. 'Cause I'm,

End Riff B
1/2

fer or just let me be. 4. I

2. dog - gone it, through with your lie, Lord I'm just dan - gl - in'.

Bridge D5 D#5 E7#9 E5 3 3

Oh, yeah. Make up your mind, hon - ey.

steady gliss

G E7#9

you're play - in' with me. Yeah, yeah. Make up your mind,

steady gliss

Musical score for the piece "rake" in G major, 4/4 time. The score is written on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing rests. There are annotations 'x' and '3' under some notes. The lyrics "rake" are written below the first measure.

musical score for the piece "rake". The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The melody consists of several phrases, some marked with a wavy line indicating a tremolo or rapid oscillation. The piece concludes with a double bar line and a sharp sign (#).

E7#9

The image shows the E7#9 scale in treble and bass clefs. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The scale is written in eighth notes, starting on E4 and ending on E5. The bass clef staff shows the same scale in a lower register, starting on E2 and ending on E3. The notes are: E, F#, G, A, B, C, D, E. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The scale is written in eighth notes, starting on E4 and ending on E5. The bass clef staff shows the same scale in a lower register, starting on E2 and ending on E3. The notes are: E, F#, G, A, B, C, D, E.

The musical notation for the guitar solo is presented in two systems. The first system, labeled 'G', shows a melodic line in G major with a key signature of one sharp (F#). The second system, labeled 'E7#9', shows a more complex melodic line with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as treble clef, key signature, notes, rests, and accidentals.

from *I Got Dem Ol' Kosmic Blues Again Mama!*

One Good Man

Words and Music by Janis Joplin

Intro

Moderately Slow Blues ♩. = 60

N.C.

* E

D/E

E

D/E

Intro musical notation for Gtr. 1 (dist.) and T.A.B. (T, A, B) lines. Includes fret numbers (12, 10, 12, 10, 12, 15, 14, 12, 10, 10, 9, 9) and dynamics (mf, w/ slide).

Intro musical notation for Gtr. 2 (slight dist.) and T.A.B. (T, A, B) lines. Includes fret numbers (0, 2, 5, 2, 5, 3, 0, 0, 5, 2, 5, 3) and dynamics (mf). Includes a 1/4 note marker.

* Chord symbols reflect overall tonality.

Intro musical notation for Gtr. 1 and Gtr. 2 w/ Riff A. Includes fret numbers (9, 9, 0, 12, 12, 12, 12, 12, 10) and chord symbols (E, D/E).

Verse

Gtr. 2: w/ Riff A, 2 times, simile

E

D/E

E

D/E

Verse lyrics and musical notation for Gtr. 1. Includes lyrics: 1. Hon', I love to go to par - ties and I like to have a good time, 2. And I don't want much in life. I nev-er want-ed a man-sion in the south. 3. Some girls, they want to col lect their men. They wear 'em like notch - es on a gun.

Verse musical notation for Gtr. 1 and T.A.B. (T, A, B) lines. Includes fret numbers (12, 10, 12, 10, 12, 15, 15, 16, 12, 10, 12) and dynamics (simile on repeats).

E D/E

but it be - gins to pale _____ af ter a - while, —
 Oh _____ hon - ey, I just - a want to find some - one sin
 but I know _____ bet ter than that. I know that a

(12) 17 18 12 10 12 12

E D/E

cerere hon', and I _____ start look - ing _____ to find _____
 wom - an who'll treat on - ly me needs one, — like he talks. one good
 one one good good

(12) 12

A G/A A G/A

man. _____ Mm, _____ and don't you know — I've been —
 man, _____ whoa, — hon - ey, don't you know — that I've been —
 man, _____ Oh, _____ oh, _____ ba-by don't you know I've been

Gtr 1

(14) 12 12 12 10 12 12 (12) 10

Gtr 2

Riff B

single on repeats

End Riff B

1/4 1/4

2 2 5 2 5 3 2 0 0 5 2 5 3

Gtr. 2 w/ Riff A, simile

E D/E E D/E

search - ing. -
look - ing. -
look - ing.

Oo, yes I have.
Oh, one good one

Mm,

Gtr. 1

B A/B A G/A

Uh, one good man, - oh, ain't much, - hon', ain't much, - it's on - ly
man - ain't much, - hon', it ain't much, - oh, it's on - ly
good man, - it ain't much, - no, - no, - hon', it ain't much, - oh, it's on - ly

Gtr. 1

Gtr. 2 Riff C

simile on repeats

End Riff C

Gtr. 2 w/ Riff A, simile

E D/E

ev - 'ry - thing. -
ev - 'ry - thing. -
ev - 'ry lit tle thing, - just a ev 'ry thing,

To Coda

1. 2.

E D/E E D/E

Mm, whoa, yeah. Oh, all right.

Gtr. 1

w/ o slide

full 1/4

f

Guitar Solo

Gtr. 2. w/ Riff A, 2 times, simile

E D/E E D/E

E D/E E D/E

Gtr 2 w/ Riff B, simile

A G/A

A G/A

Gtr. 2: w/ Riff A, simile

E D/E

E D/E

* hold bend while executing hammer on

Gtr 2 w/ Riff C, simile

B A/B

B A/B

Gtr. 2: w/ Riff A, simile

E D/E

E D/E

D.S. al Coda

⊕ Coda

Chord progression: E, D/E, E, D/E

Vocal line: ev 'ry-thing. Oh, yeah

Gtr 1: w/o slide, full, 14 12 15 12 14 12 14 12 14 14, (1215)12, f

Gtr 2: full, 14 12 15

Gtr 2 tacet

Chord progression: E, D/E, E, D/E

Gtr 1: (12), full, 15 12 15 12 15 12 15 12 15 12 15 12 15

Begin Fade

Chord progression: E, D/E

Gtr 1: full, (15) 15 15 15 15 15 15 15 15 15 15 15 15

Chord progression: E, D/E

Gtr 1: full, 15 15 15 12 15 12 14 12 14 14 14 13 12 12 15 12 15 14 15

Chord progression: E, D/E

Gtr 1: 1/2, full, (15) 15 12 15 12 15 12 12 15 15 15 15 15 15 12 15 12 15

Fade Out

Piece of My Heart

Words and Music by Jerry Ragovoy and Bert Berns

Intro

Moderately Slow Rock ♩ = 81

F#m

A

B

C#m

Gtr. 1 (slight dist.)

First staff of music for Gtr. 1 (slight dist.). It begins with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure has a forte (*f*) dynamic marking. The staff contains several measures of music, including a triplet of eighth notes and a long note with a vibrato line above it. The key signature changes to C#m for the final measure.

First staff of guitar tablature (TAB) for Gtr. 1. It shows fret numbers on a six-line staff. The first measure has a forte (*f*) dynamic marking. The tablature includes a triplet of eighth notes and a long note with a vibrato line above it. The key signature changes to C#m for the final measure.

* Vibrato causes F# on 3rd string to sound

Gtr. 2 (slight dist.)

Second staff of music for Gtr. 2 (slight dist.). It begins with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure has a forte (*f*) dynamic marking. The staff contains several measures of music, including a triplet of eighth notes and a long note with a vibrato line above it. The key signature changes to C#m for the final measure.

Second staff of guitar tablature (TAB) for Gtr. 2. It shows fret numbers on a six-line staff. The first measure has a forte (*f*) dynamic marking. The tablature includes a triplet of eighth notes and a long note with a vibrato line above it. The key signature changes to C#m for the final measure.

B

D

B

Third staff of music. It begins with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure has a forte (*f*) dynamic marking. The staff contains several measures of music, including a triplet of eighth notes and a long note with a vibrato line above it. The key signature changes to C#m for the final measure.

Well,

let ring

Fourth staff of music. It begins with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure has a forte (*f*) dynamic marking. The staff contains several measures of music, including a triplet of eighth notes and a long note with a vibrato line above it. The key signature changes to C#m for the final measure.

Fifth staff of music. It begins with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure has a forte (*f*) dynamic marking. The staff contains several measures of music, including a triplet of eighth notes and a long note with a vibrato line above it. The key signature changes to C#m for the final measure.

let ring

Sixth staff of music. It begins with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure has a forte (*f*) dynamic marking. The staff contains several measures of music, including a triplet of eighth notes and a long note with a vibrato line above it. The key signature changes to C#m for the final measure.

Verse

E A

come — on, come — on, come — on, come — on. 1. Did n't I make you feel
out on the streets look-in'

simile on repeat

let ring

mf simile on repeat

B A E A

good, — and like you — were the on — ly man? —
ba - by, deep down in your heart — I guess ya know that it ain't right.

mp

B **A** **E** **A**

Now, but now, but now, but now, but now, but hear me when I cry at night.

Well, yeah, and did n't I give you near-ly ev 'ry thing that a wom an

The first system of the musical score includes a vocal line with lyrics, a piano accompaniment, and guitar fretboard diagrams. The key signature has three sharps (F#, C#, G#). The guitar diagrams show chords and fingerings for the vocal line and piano accompaniment.

B **Pre-Chorus**
C#m

pos - si - bly can? Babe, and Hon-ey, you know I did. And each time I tell my - self that I,
I cry all the time. But each time I tell my - self that I,
(Oh.

The second system of the musical score includes a vocal line with lyrics, a piano accompaniment, and guitar fretboard diagrams. The key signature has three sharps (F#, C#, G#). The guitar diagrams show chords and fingerings for the vocal line and piano accompaniment.

B **D**

when I think I've had e-nough. — Oh, but I'm — gon na show ya, ba-by, — that a
 when I can't stand the pain. — But, when you hold me in your arms, — I'm
 Oh.

B

wom-an — can be tough. — I want you to }
 sing-ing once a-gain. — I said }
)

come — on, come — on,

let ring

Chorus

E
Voc. Fig. 1

A

B

A

come on, come on { and yeah } take it. (Take it. Take an oth er lit tle piece of my heart, now, ba by Oh,

Rhy. Fig. 1

f P.M.

Rhy. Fig. 1A

let ring trun

break it. Break an - oth - er lit - tle bit off my heart, now, dar - lin' yeah, Oh, yeah, yeah, yeah

P.M.

let ring trun

E A B B \flat A

have a .) Have an oth er lit tle piece of my heart, now, ba by. Well, you know you got _ it if it

End Rhy. Fig. 1

PM

End Rhy. Fig. 1A

1. E F#m E E A B A

makes you feel good, oh, yes in deed. 2. You're

2.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The guitar part features a repeating eighth-note pattern in the left hand and a melody in the right hand. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are written below the vocal line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. Below the melody are five lines of guitar tablature, each corresponding to a string. The second system continues the melody and includes a final measure with a double bar line. The tablature for the second system is also provided, showing the fretting for the final notes.

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile
Bkgd. Voc.: w/ Voc. Fig. 1

E A B A

take it. Take an - oth - er lit - tle piece of my heart, now, ba - by.

E A B A

Break an - oth - er lit - tle bit off my heart, now, dar - lin', yeah, come on now.

E A B Bb

Have an - oth - er lit - tle piece of my heart, now, ba - by.

A

Uh, you know you got it. Wah,

Gtr. 1

Gtr. 2

Gtrs 1 & 2: w/ Rhy. Figs. 1 & 1A, simile
Bkgd. Voc.: w/ Voc. Fig. 1

E A B A

take it! Take an - oth - er lit tle piece of my heart, now, ba - by.

E A B A

Break an - oth - er lit - tle bit off my heart, — now, dar - lin', yeah, — yeah, yeah.

E A B Bb

Have an - oth - er lit - tle piece of my heart, — now, ba - by. —

A E F#mE F#m

Well, you know you got — it, sure e-nough, it makes you feel good. —
(...makes you feel good. —)

Gtr. 1

grad bend

Gtr. 2

full

A B F#m

rit. fdbk. dim.

pitch: A#

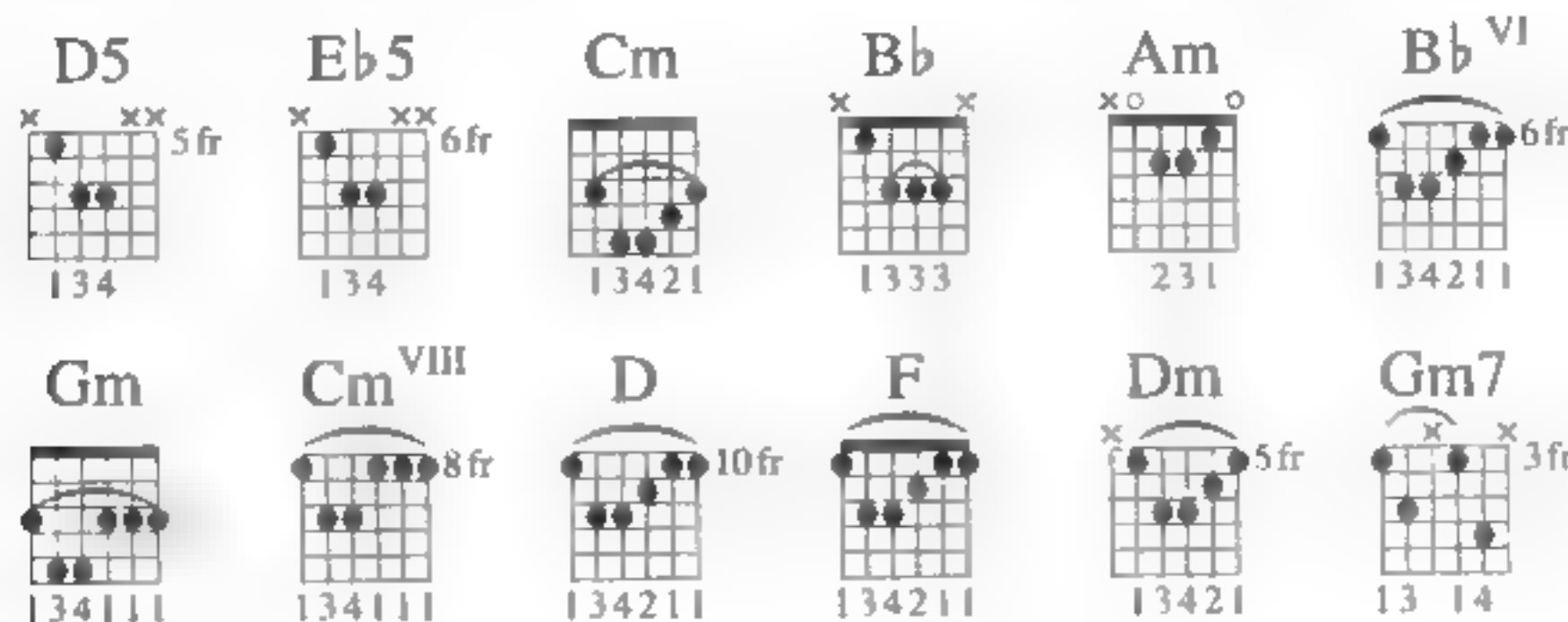
pitch: F#

from *Cheap Thrills*

Summertime

from PORGY AND BESS®

By George Gershwin, Du Bose and Dorothy Heyward and Ira Gershwin



Intro

Slowly ♩ = 64

* Gm

Chord symbols: Gm7/F, Bb, D7, Gm

Gtr. 1 (clean) (bass) *mf*

8va

TAB: 10 12 13 12 10 11 13 10 11 14 17 15 14 15 10

* Chord symbols reflect implied tonality.

Chord symbols: Gm7/F, Bb, D7, Gm

8va

loco

TAB: 15 14 15 11 15 14 15 10 11 10 13 11 10 11 10 12 11 12 10 11 13 11 10 10 8 11

Chord symbols: F, Bb, D7, Gm, Gm7/F, Bb

Gtr. 1

mf

Gtr. 2 (clean) *divisi*

TAB: 8 8 6 10 6 10 8 6 5 8 7 8 5 6 8 1 4 10 11 10 13 11

Chord symbols: D7, Gm, F, Bb, D7

1. Sum mer

TAB: 10/1 11 10 3 1 12 11 1 12 3 1 3 2 0 10 0 2 0 3 1 11 13 0 10 11 10 1 3 0 1 3 0

* Gtr. 1 to left of slashes in TAB

Verse
 Gm Gm(maj7)/F# Gtr. 2 tacet Gm7/F C7b9 F9sus4

morn - ings time, time, time, child, the liv in's
 you're gon-na rise,

*** Riff A**
 let ring Gtr. 1 End Riff A

**** smile on repeat**
 let ring let ring let ring

Gm Gm(maj7)/F# Gm7/F Gtr. 1 w/ Fill 1, 2nd time C7 F7sus4 Cm

eas y. Fish are
 rise up sing - ing. You're gon - na jump - in' spread your

Gtr. 1 let ring
 Gtr. 2 *divisi* Riff B full full End Riff B

Gtr. 1 tacet, 1st time
 Gtr. 1: w/ Fill 2, 2nd time
 Cm(maj7) Cm7 C7 D5

now. Hey, the cot-ton, Lord, cot-ton's high,
 wings, child, and take, take to the sky,

Gtr. 2 Gtr. 1 *8va*
 (cont. in slash) *f w/ dist full*

Fill 2
 Gtr. 1 *8va*

f w/ dist full *full* *full* ** grad release 1/2*

TAB

8va *loco* ** (2) str caught under bend finger*

full *dist off*

E \flat 5 D5 Cm B \flat Am

Lord, so high. 2. Your dad - dy's
Lord, the sky. 4. Un - til the

8va

dist off

Verse

Gtr 1: w/ Riff A
Gtr 2: tacet
Gm

Gm(maj7)/F# Gm7/F C7 \flat 9 F9sus4

rich and your ma's
morn - ing, hon - ey, n s

Gtr 2: w/ Riff B
Gm

Gm(maj7)/F# Gm7/F C7

so good - look - in', babe. She's look - in' good now.
noth - in's go - in' to harm you now. No, no, no, no, no.

Gtr 1

let ring

Fill 1

To Coda ⊕

F7sus4 B \flat ^{VI} Gm

Gtr 2

no, no, no, no, no, no, no, no, no. Hush, ba - by, ba - by, ba by, ba by, ba

End Fill 1

Cm^{VIII} D Gm Gm(maj7)/F# Gm7/F

(cont. in notation)

by. — N - no, no, no, no, don't you cry. — Don't you

Gtr. 1

Gtr. 2 *divisi*

Cm D7 Interlude Gm Gm7/F Bb

cry.

Gtr. 1 *f* (dist.)

Gtr. 2 (slight dist.) *divisi*

loco

* 8va refers to Gtr. 1 only.

D7 Gm F Bb D7

let ring —

let ring —

let ring —

let ring —

* Gtr. 1 to left of slashes in TAB

Cm

let ring

Gm

C

D7

Gtr. 3 (dist.)

8va

f

full

full

Gtr. 1

Gtr. 2

5:3

full

full

full

full

full

full

full

1/2

Interlude

Gtr. 3 tacet

G

Gm

Cm

D

D.S. al Coda

3. One of these

Gtr. 2 (clean)

mf

let ring

let ring

let ring

let ring

Gtr. 1 (clean)

mf

let ring

let ring

let ring

let ring

\oplus *Coda*
B \flat VI

Bp VI

Gtr 2 

Gm7

Cm VIII

Chemical structure of **Cm VIII** is shown, featuring a central carbon atom bonded to a methyl group, a hydrogen atom, and a vinyl group.

No, no, no, no, no, no, no, no, no, no, no, no, no, no.

No, no, no, no, no.

Gtr 1

Outro

Gm

Gm7/F

D

(cont. in notation)

no, no, no, no, don't you cry.

* 814

Glr

Gtr 2
div 1st

* *gva* refers to *Gtr* 1 only

Free Time

G

rit.

D7

B.

Oh,

loc o

87a

 π

77

from *I Got Dem Ol' Kozmic Blues Again Mama!*

To Love Somebody

Words and Music by Barry Gibb and Robin Gibb

Intro

Moderately Slow ♩ = 62 (♩ = $\frac{3}{4}$ = $\frac{3}{4}$)

Verse

(drums) *F# E B F# F#

Gtr. 1 (clean) *mf* *mp* simile on repeat

TAB

*Chord symbols reflect overall tonality

1. There's a light,
2. In my brain,

G#m B

oo, cer - tain kind - a light,
I can see your face a - gain.

nev - er, ev - er,
I know my frame of

let ring

F# E

nev - er shone on me, no, no.
mind, yeah.

Hon', I want,
But no - bod - y,

I want my -
no

let ring

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F# **C#7**

whole life to be lived with you, babe. It's what I want, oh,
 bod-y has to ev - er be so blind, hon - ey, like I did. I know I was blind. Hon - ey, I

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

8 6 7 8 6 7 11 10 9 6 4 6

B **F#**

was to be liv-in' and lov-in' you. (1.) There's a way,
 tell you that I was, I was ver - y, ver-y blind. (2.) Oh, but, I'm just a girl.

3. See Additional Lyrics

let ring — — — — — let ring — — — — —

9 8 7 9 9 8 2 4 6 4 6 4

mf simile on repeat

G#m **B**

oo, ev - 'ry-bod - y say you can do an - y - thing,
 Can't you just take a look at me and tell, tell that I live, hon - ey, I live and

1/2 1/2 1/2 3/4 full 1/2

6 6 4 6 4 6 4 6 6 6 6 6 6 6 6 (6) 4 6

F# **E**

ev - 'ry - thing, yeah. But a what good, what good,
 I breathe for you? Don't you know I do? But a-what good, what good,

4 4 6 8 6 8 10 7 9 7 9 8 10

F# **C#7**

hon ey, what good can ev - er bring?_ 'Cause I ain't got _ you _ with my _ love and I can't _
 hon - ey, what good can ev - er do?_ 'Cause I ain't got _ you. That's all I ev - er want ed. And I ain't

let ring -

B7 **Chorus F#**

_ find _ you, _ babe, no, I can't. } You don't know, _ you don't know what it's like, _
 got you, babe. O - pen up and look a-round. }

*even 16's

*played as even sixteenth notes

C#7 **B**

no, you don't. Hon-ey no, you don't _ know, _ you don't _ know _ what it's

F# **C#7**

like _ to love an y - bod y. _

1., 2. Oh hon', I want to talk a - bout _
 3. Oh hon', I want to talk a - bout _

w/ pick and fingers

To Coda ⊕

B

love and try'n to hold some-bod - y the way I love you, babe. And I've been
try'n to hold you. Oh babe, babe, — ba - by,

w/ pick & fingers —

C#

lov-in' you, — babe. —

F#

love you, babe. And I just want you to know I tried. —

even ♪'s

E **D** **Interlude**
G#m

even ♪'s

F#m **E** **D** **E** **D**

D.S. al Coda

E **D** **E** **D**

w/ pick & fingers

⊕ Coda

F#

yeah. But you don't know, you don't know what it's like

3

6

4 6/8 6 8 6 8/6 4 4 4 4 6/8 6 8/6 4

C#

and you nev - er, ev - er, ev - er did. I said, oh, I

3

3

3

6/8 6 9 11 9 6/8 6 6 6 6

B

try to throw my love a - round and, and I try to help you, dar - lin',

even

3

3

3

w/ pick & fingers

7 9 7 9 8 9/11 11 11 11 11 11 11 11

F#

but you nev er, ev - er. No, you nev er, ev er.

3

3

3

9 11 (9 11) 9 11 11 9 11 11 9 11 11 9 11

No, you nev er, ev er. No, you nev er, ev er.

I know that, you know that. No, you nev - er, ev - er, ev - er.

Oo, let me throw my love, throw my love all a - round.

Additional Lyrics

3. Oh, I know that there's a way.
 'Cause everybody came to me one time and said,
 "Honey, you can do anything, every little thing."
 And I think I can.
 Oh, but what good, what good.
 Honey, what ugly good can it ever, ever bring?
 'Cause I can't find you with my love,
 And I can't find you, babe,
 Oh honey, where?

5th time, To Coda ⊕

E5 E6 E7 E6 B7

did. I So I just said, cheats him like I wants to; "Hon', I want the sun-shine."

A7 E E7/D C#°7 Am/C

I nev-er cheats, oh, honey, like I should. He'll take the stars out of the night. And come when I give 'em to you, babe, 'cause I want 'em

1., 4. 2. 3.

B7 B7 B7

2. Oh, Lord, I right now. Yeah, oh, go on.

Guitar Solo

*Gtr. 2: w/ Rhy. Fig. 1

E5 E6 E7 E6 A5 A6 A7 A6

Gtr. 1

*acous, mf

E5 E6 E7 E6 E5 E6 E7 E6

1/2 let ring 1/4 1/2

A5 A6 A7 A6 A5 A6 A7 A6

1/4 1/4 1/4 1/4 1/2 1/2

E5 E6 E7 E6 E5 E6 E5 G (6) 3fr G# (6) 4fr

Gtr 2

1/2 1/2 1/2 let ring 1/2

B5 B6 B7 B5 A5 A6 A7 A5

1/4 1/2 1/4 1/2 1/4 1/4

E (6) open G# (6) 4 fr A (5) open A# (5) 1 fr B (5) 2 fr

D.S. al Coda (take repeat)

let ring 1/2 1/4

⊕ Coda

B7 **A**

I'm gon-na take good care of Jan - is, yeah. Hon ey, no one gon na dog me

let ring.

E **E7/G#** **A** **A#°** **E/B** **B7** **E7**

down, al right. Yeah, yeah.

Additional Lyrics

3. I ain't the kind of woman
Who'd make your life a bed of ease.
No, no, no, no, no, no, no, no, no.
I'm not the kind of woman, no,
To make your life a bed of ease.
Yeah, but if you, if you just wanna go out drinkin', honey,
Won't you invite me along, please?
Oh, I'd be so good to you, babe. Yeah, oh, go on.
4. I guess I'm just like a turtle,
That's hidin' underneath it's horny shell.
Whoa, whoa, oh, yeah, like a turtle,
Hidin' underneath it's horny shell.
Don't you know I'm very well protected,
I know this goddamn life too well.
5. Oh, don't call me mean; you could call me evil, yeah, yeah.
I've been called much worse off things, I have.
Oh, don't you know, yeah.
Call me mean or call me evil.
I've been called much worse off things, off things, right.
Yeah, but I'm gonna take good care of Janis, yeah.
Honey, no one gonna dog me down, alright.
Yeah, yeah.

from Janis

What Good Can Drinkin' Do?

Words and Music by Janis Joplin

Intro

Moderate Blues ♩ = 126 (. . . .)

Gtr I (acous)

N.C.(B)

* E

mp w. thumbpick let ring

mf let ring throughout

* Chord symbols reflect basic tonality

B7 D5 E

Chorus

E

What good can drink - in' do?

What good can drink - in' do? Well, I'

w/ thumbpick & fingers

w/ thumbpick & fingers

N.C. B7 E A7

drink all night, — but the next — day I still feel blue. —

Verse E B7 E A7

1. There's a glass — on the ta - ble; they say it's gon-na ease — all my pain. —
 2. Give me whis - key, give me bour - bon, give me gin. —
 3., 4. See Additional Lyrics

w/ thumbpick & fingers
 simile on repeats

E7 A7

Now there's a glass — on the ta - ble; they
 Oh, — give me whis - key, —

E7

say it's gon-na ease — all my pain. — But I
 give me bour - bon, give me gin. 'Cause it don't

B7 A7 E7 A7

drink it down, — the next — day I'll feel the same. —
 mat-ter what I'm drink - in', long as it's got a song, — man.

1., 2., 3. 4.

E B7 E B5 E

What good can drink - in' —

w/ thumbpick

Chorus E7

do? What

w/ thumbpick

N.C. B7

good can drink - in' do? Well, I drink all night, - but the next

day I still feel blue.

E E7 A7 E rit. E7 E

Additional Lyrics

3. Start drinkin' Friday,
I start drinkin' Friday night.
You know, I start drinkin' Friday,
Start drinkin' Friday night.
But then I wake up on Sunday,
Child, babe, nothin's right.
4. My man, he left me,
Child, he left me here.
Yeah, my good man left me,
Went away and left me here.
I'm feelin' like a dog,
Just give me another glass of beer.


Guitar Notation Legend

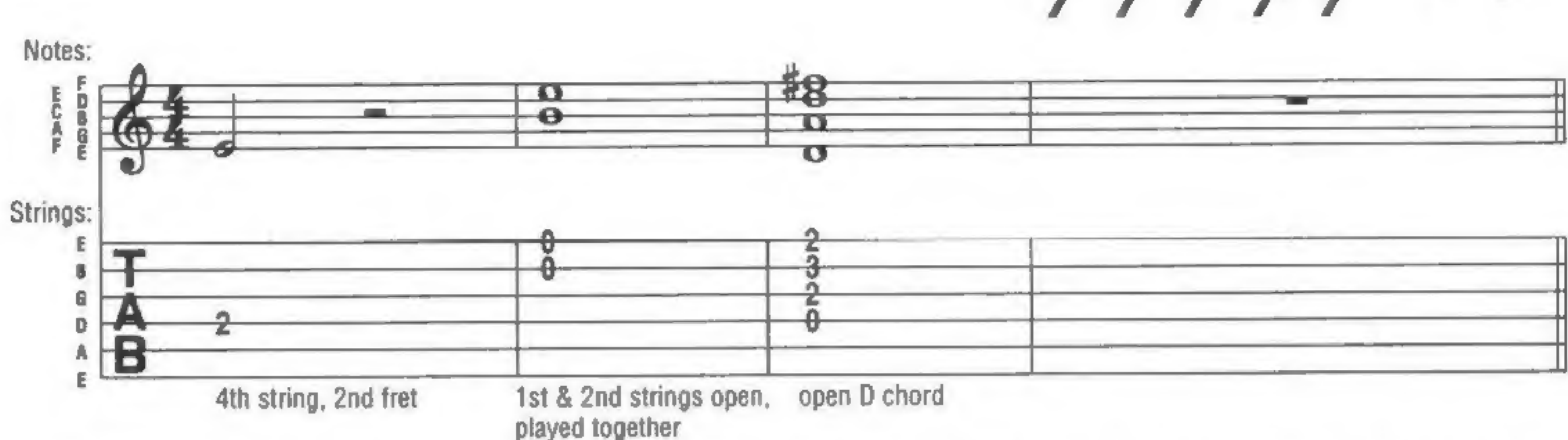
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

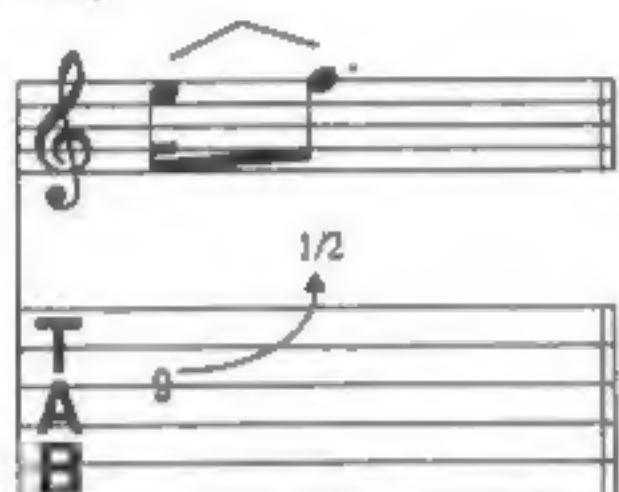
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

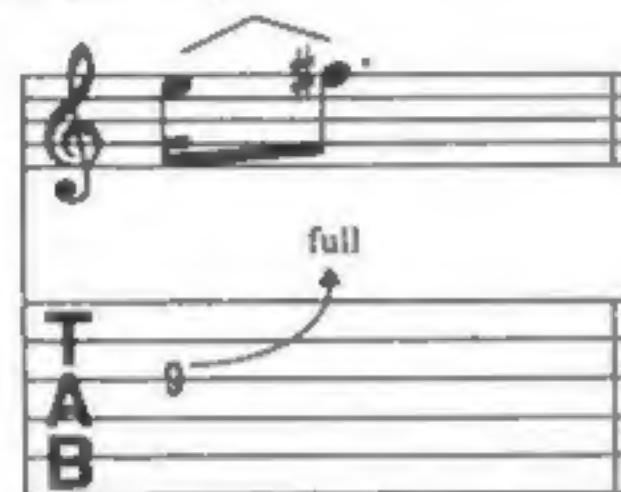
Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

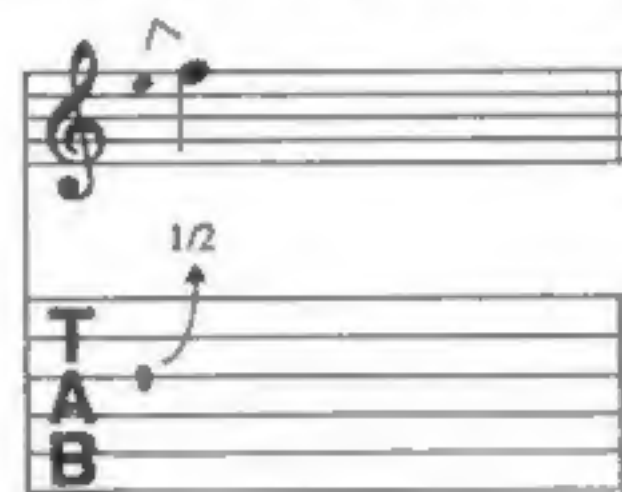
HALF-STEP BEND: Strike the note and bend up 1/2 step.



WHOLE-STEP BEND: Strike the note and bend up one step.



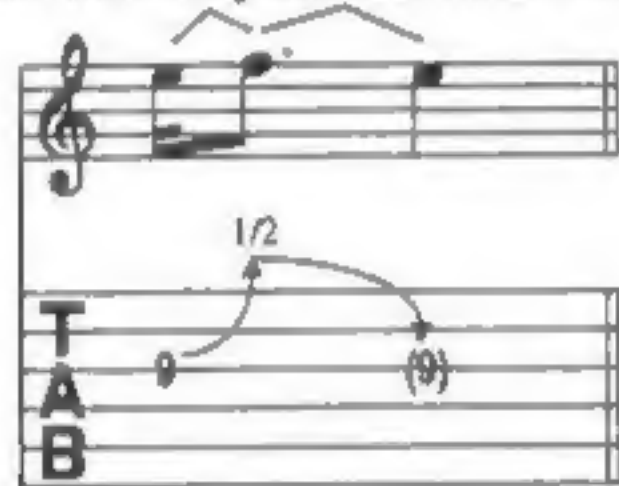
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



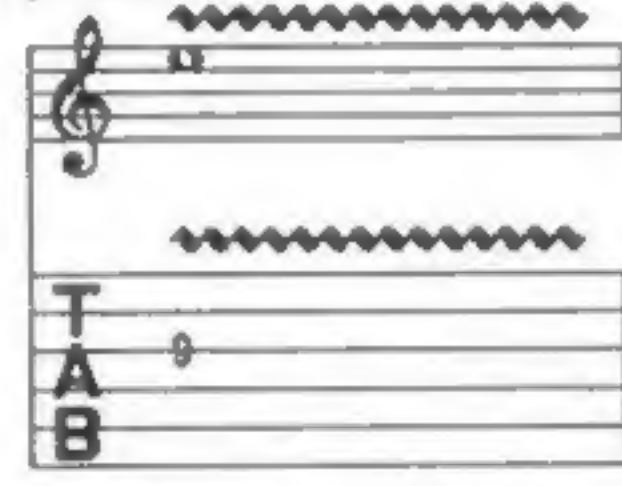
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



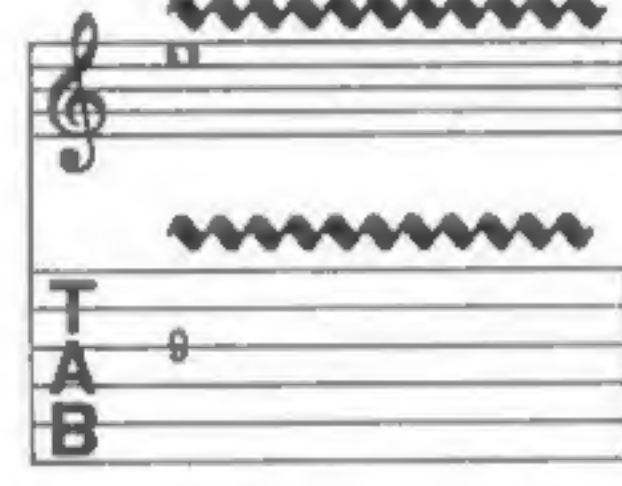
PRE-BEND: Bend the note as indicated, then strike it.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



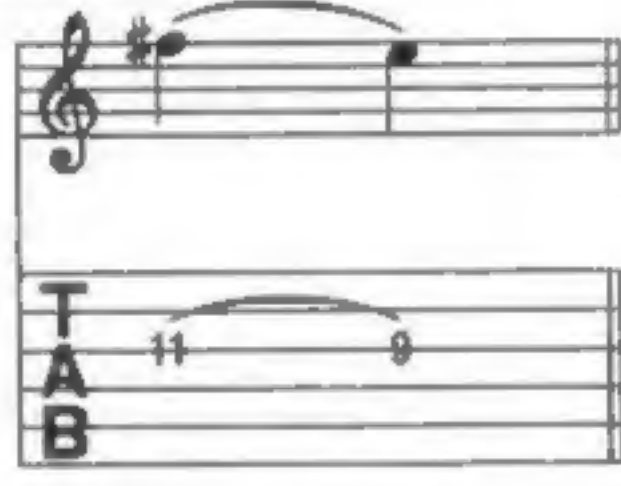
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



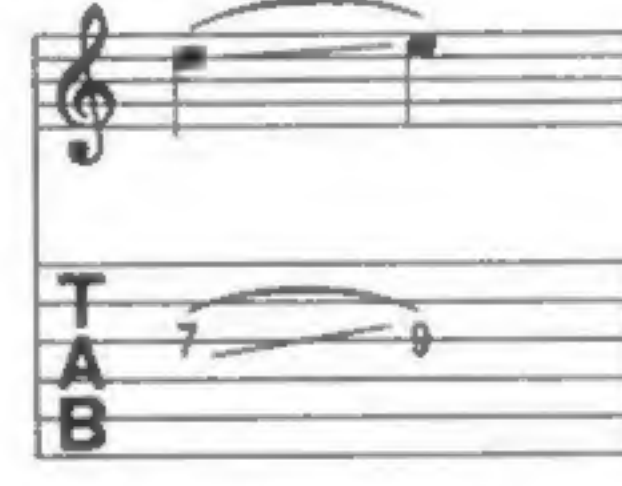
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



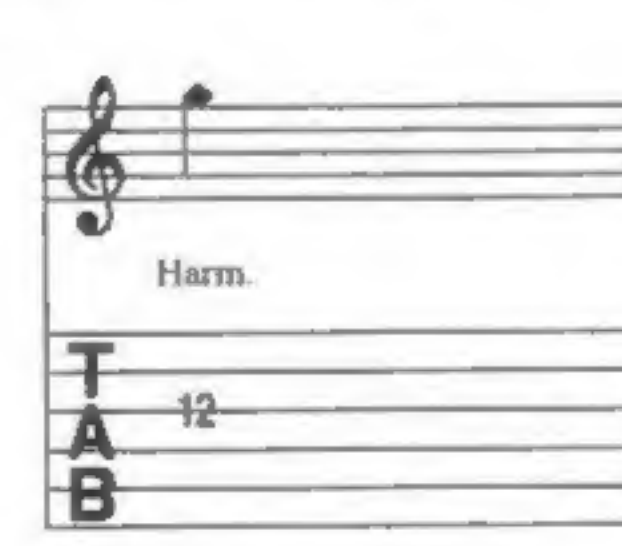
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



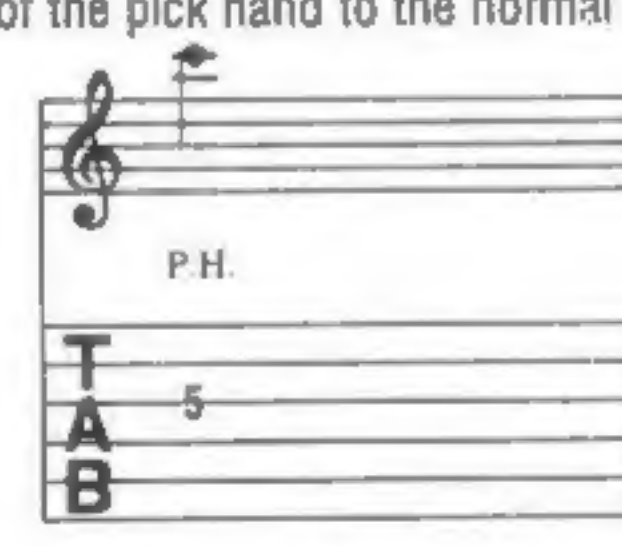
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



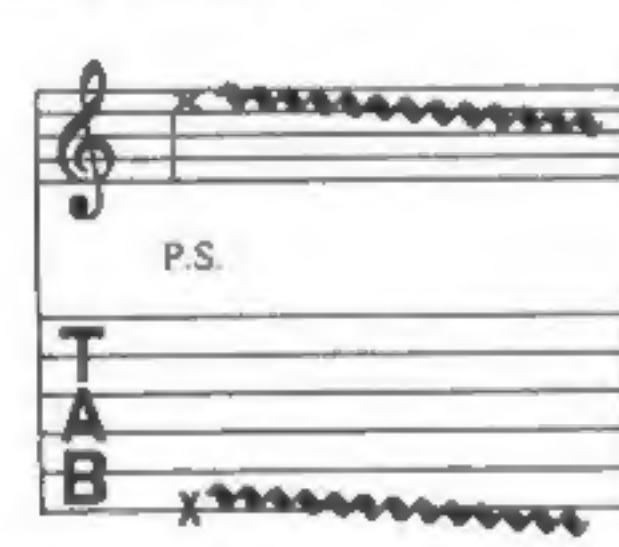
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



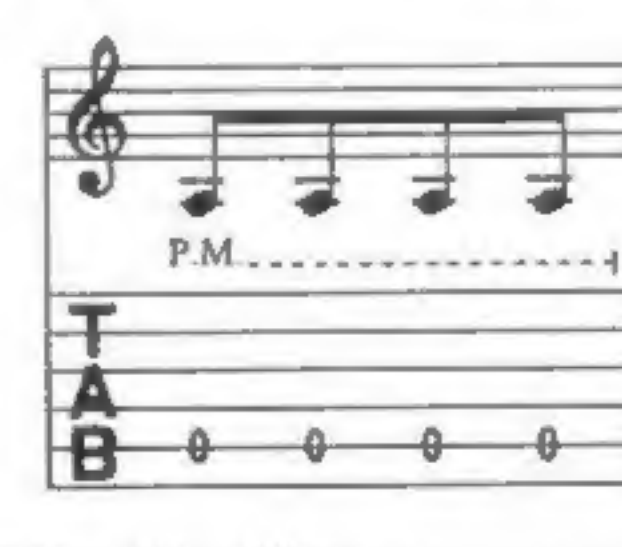
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



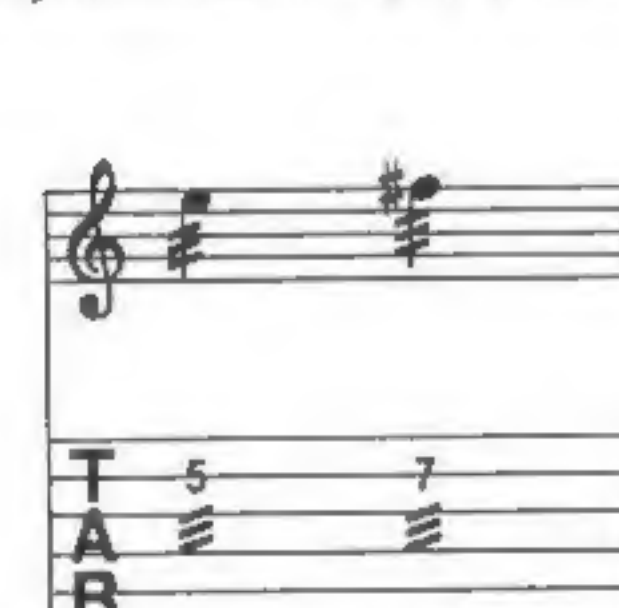
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



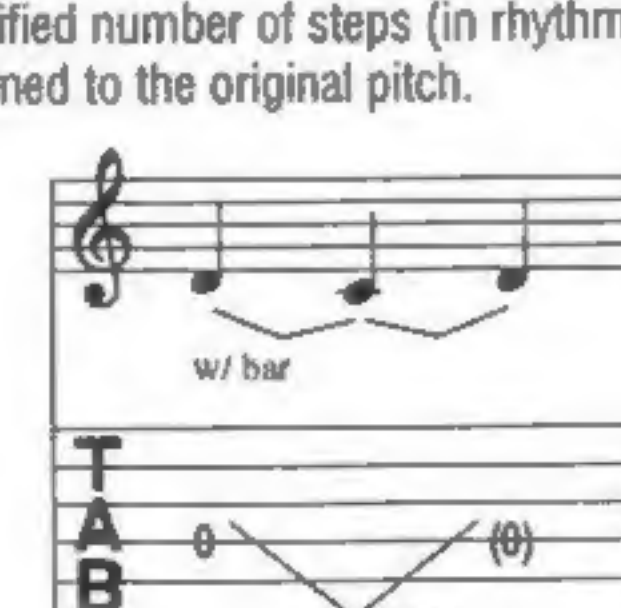
RAKE: Drag the pick across the strings indicated with a single motion.



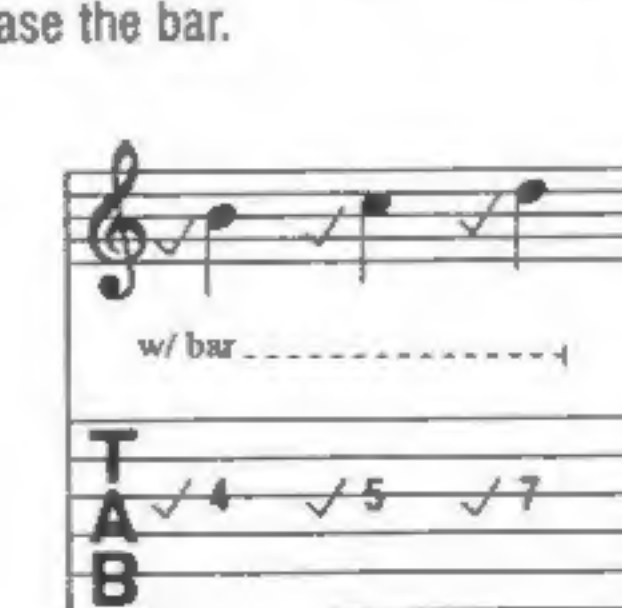
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

